

MUSICAL COURIER
A WEEKLY JOURNAL
DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. XXII.—NO. 22.

NEW YORK, WEDNESDAY, JUNE 3, 1891.

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Sembrich	Ivan R. Morawski	P. S. Gilmore
Christine Nilsson	Leopold Winkler	Neupert
Sealchi	Costanza Donita	Hubert de Blanc
Trebelli	Carl Reinecke	Dr. Louis Maas
Marie Rose	Heinrich Vogel	Max Bruch
Anna de Bellucca	Johann Sebastian Bach	L. G. Gottschalk
Etelka Gerster	Peter Tschakowsky	Antoine de Kontaki
Nordica	Jules Perotti-2	S. B. Mills
Josephine Yorke	Adolph M. Foerster	E. M. Bowman
Emilie Ambre	J. H. Hahn	Otto Bendix
Emma Thursby	Thomas Martin	W. H. Sherwood
Teresa Carreño	Louis Gaertner	Stagno
Kellogg, Clara L.-2	Louis Gage Courtney	Victor Nessler
Minnie Hauk-2	Richard Wagner	Johanna Cohen
Materna	Theodore Thomas	Charles F. Tretbar
Albani	Dr. Damrosch	Jennie Dickerson
Annie Louise Cary	Campanini	E. A. MacDowell
Emily Winant	Julius von Bernuth	Theodore Reichmann
Lena Little	Constantin Sternberg	Max Treuman
Murio-Celli	Dengremont	C. A. Cappa
Andrew Carnegie	Galassi	Montegriffo
James T. Whelan	Hans Balatka	Mrs. Helen Ames
Eduard Strauss	Mathilde Wurm	S. G. Pratt
Eleanor W. Everest	Liberati	Emil Scaria
Jenny Broch	Johann Strauss	Hermann Winkelmann
Marie Louise Dotti	Anton Rubinstein	Dr. S. N. Penfield
Marie Jahn	Del Puente	William W. Gilchrist
Fursch-Madi-2	Joseph	Ferranti
Catherine Lewis	Julia Rivé-King	Johannes Brahms
Zélie de Lussan	Hope Glenn	Meyerbeer
Blanche Roosevelt	Louis Blumberg	Moritz Moszkowski
Antonia Mielke	Frank Van der Stucken	Anna Louise Tanner
Titus d'Ernesti	Frederic Grant Gleason	Piloto Greco
Anna Bulkeley-Hills	Ferdinand von Hiller	Wilhelm Junck
Charles M. Schmitz	Robert Volkmann	Fannie Hirsch
Friedrich von Flotow	Julius Rietz	Michael Banner
Franz Lachner	Max Heinrich	Dr. S. N. Penfield
Heinrich Marschner	E. L. Guille	F. W. Rieberg
Edmund C. Stanton	Ovide Musin	Emil Mahr
Nestore Calvano	Anton Udvardi	Otto Sutor
William Courtney	Alcuin Blum	Carl Faciten
Josef Staudigl	Joseph Koezel	Belleville
Lulu Veling	Ethel Wakefield	Carl Millocker
Mrs. Minnie Richards	Carlyle Petersilea	G. W. Hunt
Florence Clinton-Sutro	Carl Retter	Georges Bizet
Arthur Friedheim	George Gemünden	John A. Brockhoven
Clarence Eddy	Emil Liebling	Edgar H. Sherwood
Franz Abt	Van Zandt	Edith Edwards
Fannie Bloomfield	W. Edward Heimendahl	Carrie Hun-King
S. E. Jacobsohn	Mrs. Clemmie	Pauline l'Allemand
C. Mortimer Wiske	Albert M. Bagby	Ferd
J. O. Von Prochaska	W. Waugh Lauder	Hummel Monument
Edvard Grieg	Mrs. W. Waugh Lauder	Berlioz Monument
Adolf Henselt	Mendelssohn	Haydn Monument
Eugen d'Albert	Hans von Bülow	Johann Svendsen
Lilli Lehmann	Clara Schumann	Strauss Orchestra
William Candidus	Joachim	Anton Dvorak
Franz Kneisel	Samuel S. Sanford	Saint-Saëns
Leandro Campanari	Franz Liszt	Pablo de Sarasate
Franz Rummel	Christine Dossert	Jules Jordan
Blanche Stone Barton	Dora Henningsen	Albert R. Parsons
Any Sherwin	A. A. Stanley	Ther' Heribert-Foerster
Thomas Ryan	Ernst Catenhousen	Bertha Pierson
Achille Errani	Heinrich Hofmann	Carlos Sobrino
C. Jos. Brambach	Charles Fradel	George M. Nowell
Henry Schradieck	Emil Sauer	William Mason
John F. Rhodes	Jesse Bartlett Davis	Pandeloup
Wilhelm Gerike	D. Burneisher-Petersen	Anna Lankow
Frank Taft	Willis Nowell	Maud Powell
C. M. Von Weber	August Hyllested	Max Alvary
Edward Fisher	Gustav Hinrichs	Josef Hofmann
Kate Rolla	Xaver Scharwenka	Händel
Charles Rehm	W. E. Haslam	Carlotta F. Pinner
Harold Randolph	Carl E. Martin	Marianne Brandt
Minnie V. Vandever	Jennie Dutton	Gustav A. Kerker
Adele Aus der Ohe	Walter J. Hall	Henry Duzens
Karl Klindworth	Conrad Ansoorge	Emma Juch
Edwin Klahre	Carl Baermann	Fritz Giese
Wen D. Campbell	Emil Steger	Anton Seidl
Alfredo Barilli	Paul Kalisch	Max Leckner
Wm. R. Chapman	Loua Svecencki	Max Spicker
Otto Roth	Henry Holden Huss	Judith Graves
Anna Carpenter	Neally Stevens	Hermann Ebeling
W. L. Blumenschein	Dyas Flanagan	Anton Bruckner
Leonard Labatt	A. Victor Benham	Mary Jove
Albert Venino	Mr. and Mrs. Carl Hild	Attalie Claire
Josef Rheinberger	Anthony Stankowitch	Mr. and Mrs. Lawton
Max Bendix	Moriz Rosenthal	Fritz Kreisler
Helene von Doenhoff	Victor Herbert	Madge Wickham
Adolf Jensen	Martin Koeder	Richard Burmeister
Hans Richter	Joachim Raff	W. J. Lavin
Margaret Reid	Felix Mottl	Niela W. Gade
Emil Fischer	Augusta Ohrström	Hermann Levi
Merrill Hopkinson, MD	Mamie Kunkel	Edward Chadfield
R. S. Bonelli	Dr. F. Ziegfeld	James H. Howe
Paderewski	C. F. Chickering	George H. Chickering
Stavenhagen	Villiers Stanford	John C. Fillmore
Arrigo Boito	Louis C. Elson	Helene C. Livingstone
Paul von Janko	Anna Mooney-Burch	M. J. Niedzielski
Carl Schroeder	Mr. and Mrs. J.ves	Franz Wilczek
John Lund	Ritter-Götz	Alfred Sormann
Edmund C. Stanton	Adele Lewing	Juan Luria
Heinrich Gudenus	Pauline Schöller-Haag	Carl Busch.
Charlotte Huhn		

AT last "Lohengrin" will be heard in Paris at the Grand Opera House, the Minister of Fine Arts having given his consent. Paris has discovered that Wagner's music is very *fin de siècle* (odious expression!), consequently Paris must hear Wagner. It is a signal victory for Wagnerism.

THE American College of Musicians have issued the following important notice:

60 WILLIAMS STREET, PROVIDENCE, R. I., May 25, 1891.
The sixth annual examination of the American College of Musicians will commence on Tuesday, June 23, 1891, at 9:30 A. M.
The annual meeting for the election of officers, &c., will be held on Friday evening, June 26, at 8 o'clock, at the University Building, University place, New York city, where the examinations will be held.
As it is essential to the dignity and welfare of the college that a suitable and permanent constitution and by-laws should be adopted, your careful attention to the accompanying report of the committee on revision, and also your prompt attendance at the meeting, are earnestly requested.
Yours respectfully, ROBERT BONNER, Secretary and Treasurer A. C. M.

THE bitten manager of Vladimir de Pachmann (who is included in Stepniak's list of distinguished Jews in last Sunday's "Sun") is evidently as sore on the subject as he was on the week after the delightful act of mayhem occurred. Witness the following in "Town Topics" of last week.

I understand that an ancient custom established by the Church Music Association in the palmy days of that now half forgotten society will be revived during the coming season. Twenty years ago the programs issued by that body bore as an epigraph in red ink the words: "Il più gran omaggio alla musica sta nel silenzio, which translated runs: 'The greatest homage that can be rendered unto music is silence.' Whether a reasonable portion of the audience understood these words, and whether, understanding them, most people would have heeded the injunction, need not be discussed at present; the epigraph was apposite and that was deemed sufficient. I now hear that the house bills of the De Pachmann performances during the approaching season will bear the Pompeian motto, "Cave canem."

THE "Recorder" but voiced our sentiments in its Sunday issue, when, after passing in review the summer musical attractions, it touches on the two English opera companies that are burlesquing in Harlem and at the Grand Opera House. Thus the "Recorder":

A final word about those operatic entertainments which ape grand opera and give you in return for your money all the wearisome elements of the serious opera without one of its redeeming features.

There are two organizations of the kind in town at present and they are playing a dreary round of operas that never become stale. In Harlem on West Twenty-third street "Martha," "Il Trovatore," "Rigoletto" and other gems are being nightly performed—or, properly speaking, deformed, historically and vocally.

In summer time we long for life, merriment, wit, but these qualities are not to be found in English opera companies that are almost moribund and whose hardships the past winter do not naturally incline them to the merry vein.

Besides, these companies are generally shorn of their principals and as an attraction are nil.

Morrissey's English Opera Company breaks out annually and always with the same old worn operas, and this season we have to endure the remnants of the defunct Juch Company, Mr. Locke having left them in the lurch, and the prima donna being in Europe. Lord deliver us from such music!

A CURIOUS legal problem is presented in an item of the "Sun," which reads as follows:

The audiences are not likely to care whether or not the music in "The Tar and the Tartar" is original in that opera or a bodily transfer from an earlier work. It seems that a few years ago Composer Itzel, with A. K. Fulton, a Baltimore journalist, as collaborator, wrote an opera on the subject of "Jack Sheppard." It was liked in Baltimore, but it had no season of travel, and is probably forgotten now by all save Itzel and Fulton. But the latter has heard "The Tar and the Tartar" and he is indignant because, as he asserts, Itzel has made use of nearly all the good songs in "Jack Sheppard." Now, this may not result in legal war, but it presents nevertheless an interesting and rather novel case for the consideration of persons who work in musical collaboration. Is Itzel entitled to a free revision and perpetuation of any music he may have written years ago, provided he does not use any portion of the work performed by his collaborator at that time? Mr. Fulton's words have not been availed of in "The Tar and the Tartar." Therefore, his own property has not been encroached upon. But, of course, his libretto has been rendered null by the transfer of the music. Has he redress? If so, to what exact extent? There seems to be a division of expert opinion.

It may not affect the legal status of the case to state that whatever the public may know of or about Itzel is chiefly due to Mr. Fulton, who has favored the young man considerably in the columns of the Baltimore "American," in which Mr. Fulton, the son of the former owner, has an interest. Itzel was a local orchestra player and leader of theatrical bands, who acquired a "local" musical knowledge such as is shown in his work in the operetta now playing here. The limits of his acquirements are readily perceived by any musician who happens to hear the thing.

On the other hand, Mr. Fulton is a musical critic of judgment, and he and his family have had considerable experience in musical affairs, which leads us to

conclude that some of the better ideas in Itzel's score were probably prompted by Mr. Fulton, a gentleman who is among the last in the world to sound his own praise.

MR. EDISON'S latest invention is a startling one. It is called the kinetograph, and is nothing more than a photographic camera arranged to do new work. It does for the eye what the phonograph does for the ear.

Mr. Edison spoke about it in a recent interview published in the New York "Sun":

"I have a machine projected, but the details are not projected yet. My intention is to have such a happy combination of electricity and photography that a man can sit in his own parlor and see reproduced on a screen the forms of the players in an opera produced on a distant stage, and, as he sees their movements, he will hear the sound of their voices as they talk or sing or laugh. When the machine is perfected, which it will be long before it can be exhibited at the fair, each little music of the singer's face will be seen to work, his facial expression with its every change will be exactly reproduced, and the stride and positions will be natural and will vary as do those of the person himself."

"How do you expect to do all that, Mr. Edison?"

"If it is desired to reproduce an opera or a play I will get the company to give a dress rehearsal for me. I place back of the orchestra on a table a compound machine consisting of a phonograph and a kinetograph, with a capacity of thirty minutes' continuous work. The orchestra plays, the curtain rises and the opera begins. Both machines work simultaneously, one recording sound and the other taking photographs, recording motion at the rate of forty-six photographs per second. Afterward the photographic strip is developed and replaced in the machine, a projecting lens is substituted for the photographic lens and the reproducing part of the phonograph is adjusted. Then, by means of a calcium light, the effect is reproduced life size on a white curtain, reproducing to the audience the original scene with all its sounds and all the motions of the actors exactly as in the original scene."

Verily the age of miracles has not gone by!

A CIRCULAR has been going the rounds recently relative to a position in California which may pay \$1,500 per annum. The following questions must be answered by the poor unfortunate who applies for the extremely affluent post:

Requirements: Applicant must be able to teach advanced piano and vocal pupils and also instruct classes in harmony. Thorough professional training and pedagogical skill essential. You should write concisely on the following points:

1. Where did you receive your musical education? Give full particulars.
2. Taught how long and where?
3. What testimonials and references have you in support of your claim for success as a teacher?
4. (a) Nationality? (b) Religion?
5. Married? If so, how many children?
6. Give your age and state of health.
7. Have you ever played before large audiences?
8. Mention the names of some of your best repertoire pieces.
9. What recognition have you received from the press and leading musicians?
10. Have you had any experience in teaching choral classes?
11. What piano and singing methods would you use in preference to any other?
12. Have you used the Virgil practice clavier and what do you think of it?
13. Have you published compositions of your own?
14. Are you a good prima vista player and have you had experience in score playing and transposing at sight?
15. Give three or more names of people who know most of your habits, character, scholarship and teaching ability and to whom you are willing I should write.
16. Can you forward photograph of yourself?
17. Have you a piano of your own that you could eventually bring along?

Applicant should have not less than \$500 cash money at his disposal after reaching California.

Please to include sufficient postage to pay for return of testimonials and other valuable papers. Add 10 cents extra in case you want the papers returned by registered mail.

References exchanged.

Answer in German, English or French, and address, —

To answer in detail the above extraordinary list is worth the year's salary advertised. "Have you the crimson spectacles of your sister-in-law?" "No, but I have the blue melodeon of my divorced wife's uncle."

THE "Times" last Sunday thus holds forth on the recently published financial statement of the Metropolitan Opera House, comment on which was made in the last issue of this journal.

The "Times" says:

When we ventured to assert that the production of such indescribable rubbish as "Diana of Solange" was not to be laid at Mr. Stanton's door a correspondent poured out vials of wrath. Yet now it appears that the dissatisfied stockholders who are justly attributing the financial unhappiness to the production of "Asrael," "The Vasa of Sigeth" and "Diana of Solange" are declaring that the management of the Opera House has been left too much in the hands of one or two directors. Now, Mr. Stanton is not a director. The members of the amusement committee are, and one of those members practically controlled the committee's action last season.

No one, except those who always strive to prove that Wagner spells ruin, denies that the unfortunate novelties were at the bottom of the season's deficit. Those newspapers which are now engaged in asserting that the financial statement is proof positive of the unpopularity of German opera are deliberately ignoring the table of receipts which they themselves published at the close of the season. That table demonstrated effectively that the works which failed to draw money were certainly not the Wagner dramas, but the new things.

It appears now that German opera cost more last season than it ever did before, and that is one of the reasons of the increased deficit. Now,

beyond question, no money was expended on the mounting of the Wagner operas. They were presented with the old scenery and costumes which have been familiar to our eyes for several seasons. Whatever money was expended on productions was paid for the mounting of the three operas before mentioned of and the remarkable ballet called "Dresden China." And yet these were the very things which, according to the box office showing, pleased the public least.

It is hardly conceivable that sufficient money was spent on these to account for the whole of the increase in expense. To account for some of it we have the record of a larger company than that of the previous season. Instead of two sopranos we had three, and we had an additional contralto whose excellence as an artist must have commanded a considerable salary. There must have been an increase in the salary list somewhere, though we should have supposed that, on the whole, last season's company was one of the cheapest ever brought together in the house. However, the money must have been spent on the people; it never could have been spent on Mr. Fontana's connubial heaven in "Asrael" nor on Rolf's mixed poison in "The Vassal of Sigeth."

One conclusion may be fairly drawn from this whole matter. Opera is an expensive luxury, and it will pay those of the stockholders who are disposed to view the occupants of orchestra chairs and galleries with arrogance and contempt to pause and consider whether it would not in the long run be easier to maintain an opera house with their assistance than without it.

It is noticeable that one paper in speaking of this matter quotes an anonymous stockholder as saying that the financial deficit had a strong influence on the decision to abandon German opera in favor of Italian. Either that stockholder has not a speaking acquaintance with the truth or he is woefully ignorant of the affairs of his own corporation. At the time when the change was decided upon the stockholders did not know anything about the outcome of the recent season. Their season's balance had not been struck, and they one and all with loud voices asserted that they were not dissatisfied with the results of giving German opera.

Moreover, Mr. Abbey personally told the writer of this column that he had been in correspondence with Mr. Stanton and President Roosevelt since early in the fall, and the decision made in February was simply the result of a final settlement of their negotiations. It is simply nonsense for anyone to pretend at this late date that the change was determined upon on account of causes which have just made themselves definitely known.

The name of the stockholder in question, which Mr. Henderson withholds, is George Henry Warren, a gentleman who will probably interfere as much in the managerial affairs of the forthcoming season of Italian opera as he did in the affairs of the past season of German opera. Mr. G. H. Warren will always be Mr. G. H. Warren.

HAMMERSTEINIANA.

MR. HAMMERSTEIN'S circular reads something like the following:

Oscar Hammerstein will call the theatre which he has begun to build in Thirty-fourth street the Manhattan Opera House. It is to be a handsome structure, to seat 2,400, and possessing the novelty of two semicircles of boxes. Mr. Hammerstein would like to devote the Manhattan largely to German opera, and, before giving it over to other entertainments, he will undertake sixty operatic performances, beginning in December next; but that will depend on the securing of a sufficient number of subscribers to the boxes for the season. "The recent strong and enthusiastic demonstrations in favor of opera in German are the incentive to my project," Mr. Hammerstein says. "I pledge myself to execute it on a scale of grandeur and excellence, provided the boxes are subscribed for in advance. Nevertheless, no payment of the subscription price will be demanded until the contracts with the best obtainable principal artists have been effected and the position of conductor has been adequately filled. After that the subscription money is to be deposited in a banking institution, and turned over to me on the day of opening of the house for the opera season. These terms assure the subscriber of the earnestness of the project, and at the same time relieve him of any responsibility except the payment for his box. The price for each box for the season of sixty performances will be \$2,500. The location is to be determined by draft under the supervision of a committee of boxholders. It is absolutely necessary to complete the subscription list within ten days, so that I may effect contracts with leading artists in Europe before they have concluded upon engagements elsewhere." Mr. Hammerstein is a rich man, and it is likely that he will put this enterprise through. At all events he will build a fine theatre.

This is all very well, and we certainly wish Mr. Hammerstein luck in his new and somewhat risky enterprise, but we wish for something definite on the subject. Where will Mr. Hammerstein get a competent conductor? Where are his artists? And, most important of all, where are the subscribers at \$2,500 a head for the boxes?

This last is a very important question, Mr. Hammerstein.

DEFICITS.

THE trustees of the mortgage bonds of the Amberg Theatre, on Irving place, have called a meeting of creditors for to-morrow morning, and the deficit is so large that they will no doubt decide to dispose of the property at once. If a syndicate of lovers of German drama and light opera can be formed, these forms of amusement will be resuscitated and Gustav Amberg engaged as artistic director.

The officers of the recent Pittsburgh Music Festival have just issued a circular showing a deficit, and propose an entertainment to make good the loss. "Generous rivalry among box bidders and ticket sellers" is the element they are speculating with to secure pecuniary results.

The Baltimore Oratorio Society reports a deficit and the guarantors have been asked to make up the loss.

We understand that there are many losses of like nature in the large list of music festivals this season, which is a happy omen, as it indicates that music is

being paid for by those who are blessed with abundant earthly goods.

It is a gratifying thing, however, that none of the artists employed has suffered pecuniarily, which is but meet and just.

THE RACONTEUR.

Exercitium arithmetice, occultum nescienter se numerare animi.

—LEIBNITZ.

Music is as direct an objectification and copy of the whole will as the world itself.

SCHOPENHAUER.

BE not afraid; these hurtling quotations are not the text of my discourse, but one for a woman about whom I shall presently speak.

I sat with four recently, and we topicked from Ibsen to Moselle wine, from woman's rights to piano technic.

The question—the old, venerable, moss eaten, decayed, almost defunct, extremely tottering, semi-paralyzed, tiresome, maddening and monotonous question arose (it always arises, but never sits down after it has arisen). Of course, I refer to women's mental abilities. Don't smile. Everybody conceded that they had some talent in that direction, but one of the four asserted that a woman by her very physical conformation could not be otherwise than subjective, or, in a word, could not handle as do men abstract questions.

Thereupon a wrangle ensued as to what constituted the abstract, and the male lords of creation (you notice I say "male," for I am acquainted with several female lords of this universe) came to the conclusion that femininity was, as far as they were concerned, a dark and unexplored continent.

The next morning Helen M. Sparmann's little pamphlet, "An Attempt at an Analysis of Music," published by Robert Clarke & Co., of Cincinnati, was placed in my hands for review, and I found so many fruitful ideas in it that it struck me at once as a complete refutation of the arguments advanced the previous night as to woman's cerebral limitations.

Helen Sparmann, who was formerly professor of music at the College of Music, Cincinnati, certainly has the courage of her convictions, for she bears no less a person than Schopenhauer in his metaphysical den. Leibnitz, as you may see from the quotation, is not worth powder and shot, but the great Arthur, the pessimist par excellence, has no terrors for bold Helen Sparmann.

Let us see what she says, and the best way is to quote her summing up:

"Music is a form of motion.

"Music represents motion.

"Music, by association of ideas, evokes thoughts infinite in number and variety.

"If anyone thinks it strange that it should not have been known before what music is and represents, this answer might be given. Men of science probably take it for granted. Other men have never thought of it.

"It is perhaps the greatest triumph of music that the motion it represents is so beautiful as to lead us to ignore its origin."

There is a taste of the writer's quality.

She states as a generality that music can not, like sculpture and painting, represent the color and shape of material objects. "If arts are the imitation of nature, what does music imitate or represent?"

She disposes of Schopenhauer's mysticism by remarking that "the model of which music is an image must be sought in the world of realities, just like the models of any other art."

"Sculpture and painting represent shape and color, and music represents motion." That motion is the physical basis of music cannot be denied, for sound is a mode of motion as truly as is light or heat; but Helen Sparmann goes a step further when she combats the popular idea that music represents or pictures sentiments. She says it touches our sentiments, and "we especially associate music with all emotions, and for various reasons."

"Emotions move.

"Emotions sometimes produce vocal sounds, or make the sounds of the human voice more musical. All musical sounds on their part produce emotion by means of the diffusion of the musical sounds from the auditory nerve through the nervous system.

"Certain sounds which can be nearly imitated by musical instruments produce very violent emotions, on account of the cause with which we connect them when they occur in nature.

"Various feelings produce or influence our bodily movements or the movement of the blood and heart, and music, by being the art which represents motion, recalls to our

mind more than any other art the emotions which are the cause of these movements."

Hanslick's definition of music as "sounding forms" possibly suggested to the writer quoted the idea that music is a form of emotion. As to music being the language of emotion alone, she thus writes: "If, as Herbert Spencer says, music is the developed language of emotion, at what stage of the development did it become an art? Since he says nothing on the point, must we assume that all resonant and impressive vocal sounds produced by emotion are music? We should then have to call the mule a musician. If not, emotions cannot be said to be the origin of the art. So long as man produced no other musical sounds than those of emotion it was impossible for the art of music to be developed. To say that music is nothing but the interpretation par excellence of emotion is to put it on too low a scale altogether. It is the intellect, and not the emotion, that separates us so far from the animal, which also knows joy, grief, fear, terror, agony, rage. And music is a most intellectual art, if rightly understood."

Bravo, Helen Sparmann! The world is indeed moving when woman, who has always been looked upon as the defender of the simply sensuous side of music, clamors for its intellectual rights.

There is still hope for a feminine composer.

Why not? Music is in its infancy compared with the other arts, and women are just beginning to cast off the enfranchising yoke which they allowed circumstance to burden them with.

A George Eliot in literature, why not a woman in harmony?

Hail to the great unknown, wherever you are!

But more of this interesting book.

The author relegates to its proper and lowly position all music that is merely imitative. The argument is, of course, a trite one. She dips into physical philosophy and describes the model of unrest, motion, after which music patterns, but I refer you to page 17 of the pamphlet for the daring way in which she refutes the popular fallacy that music represents sentiments.

Hanslick has made some such argument, but he could hardly be more terse and forcible than this writer.

Wagner is aptly chosen as an example of absolute freedom in music, "the freest, the most unbindable of the arts."

Here is a sentence that will delight the heart of Henry T. Finck: "And in truth, the forms of the sonata and four part symphony have become almost impossible for modern composers. The tree has long sent its young shoots through the wall of learned prejudice. Unfortunately there are still people who say it blossoms not, even though they are surrounded by its fragrance."

And again:

"It would seem that Wagner strongly felt the discrepancy between the indefiniteness, the want of individuality of that which music can represent and the narrow musical forms he found in use.

"He discards all those forms. * * * His music is absolutely free in this respect, and most true to its 'Urbild' motion. It was only natural for him after that to think that music could not stand alone. That is the reason why he united it with the drama, which with its firm and well articulated frame gives his music its form. The occurrence and elaboration of his themes depend absolutely on dramatic necessity. * * * Certainly it cannot be said that the drama is incomplete without music, but Wagner's dramas receive from it a lustre alike to that which the form of a beautiful woman receives when draped with a veil that emphasizes rather than conceals it, and a power almost as great as that which Tanit's veil imparted to its possessor." Charmingly put! Even the Wagner criticism as old as the idea is, gains in being told by Miss Sparmann (I hope she will pardon me if she is a Mrs.)

In one sense the sphere of music is infinite like the universe, endless like eternity.

"Its subject has a grandeur and an immaterialness even beyond that of poetry.

"Motion is far more interesting than shape and color. Motion is life. One is tempted to say motion is mind." Why not say it is mind, Miss Sparmann? The refreshing part of the modern *Aesthetic* of music is that it is free from the sickening gush and talk about "heaven born," inspired, and such nonsense. Once one realizes the physical basis of life (matter and spirit are now interchangeable terms) a clearer, wider vision is gained. The materialistic (so called) theory is far from belittling. Read Miss Sparmann a few quotations above.

Better still, she (and herein she is very unwoman-like) believes that artistic beauty lies not in the subject but in the treatment. It must be truthful to be beautiful.

Oh, what a slap in the face to the virtuous, priggish Phil-

istine who screams at you: "The subject must be moral." Out upon you! You hypocrites, who would have the human mind like a well-trained, neat little back garden without a vista, without atmosphere!

And the critics get a mild drubbing, too: "The laws of beauty in art have been laid down by the most able critics and as many times have they been overturned by an artist who had the strength to make people see with his own eyes and hear with his own ears." * * *

"Still the critic who thinks he is infallible on the subject of beauty lives and continues to be the greatest enemy of the art and artist."

Let us put that in our pipe and smoke it, particularly those among us who are apt to become petrified into any rut of thought.

"To make sound itself stand as a symbol for matter and different tones for different bodies is entirely irrational. It could only be done by an entirely arbitrary agreement between composer and audience. It would impose on music the duty of language and hinder its own proper function. Even to make it the symbol for the molecular excitement of our nerves, which we call emotion, is impossible."

I could go on much more, but I beg of my readers interested in the whys and wherefores of their art to carefully read Helen Sparmann, a woman with a big thinking apparatus and one who sensibly and modestly calls her effort "an attempt," &c. Quite a refreshing contrast to those overwhelmingly corpulent volumes on the "Beautiful in Art, the World and Sheol, or Why I Know It All," by Herr Engelebebert Umslopogaas.

Under the goading prick of numerous letters from patriotic Americans I now warn my readers that hereafter my columns are to be largely devoted to the rampant expression of all that is good in national art. America for the Americans. Let the American composer come my way and if there is aught that is good in his portfolio the musical world shall know it, for I shall blow about it until the crack of doom.

You see to-day that it is a case of "Hence, loathed melancholy!" The world is bright, beautiful, full of sound and color, and I have reached the somewhat trite conclusion that mental health is the result of physical health; so let us all be strong and happy.

Away with the languorous vapors of Chopin! Ope the casement and let in the strong, fragrant breath from the pines of Grieg, the barbarous blasts of that Cossack, Tschai-kowsky, or the maddening Bohemian draughts of Dvorak. (Don't fancy that when I say "Bohemian draughts" I mean Pilsener. I don't.) Waes Hael!

Carreño, who has just been decorated by the King of Sweden, will play E. A. McDowell's second concerto at the Berlin Ton Künstler Verein's meeting this week. She is the most successful feminine pianist at present on the Continent, bar none.

I was recently asked to decide the question of the three cities—New York, Boston or Philadelphia—which was the most representatively musical. Dropping Philadelphia entirely, for it is far behind Chicago, and even Brooklyn, I don't for a moment hesitate to answer: New York. Certainly Boston has the best orchestral organization; but can any city that has no opera be truly called a representatively musical city?

I think not.

I am glad to read that Otto Oesterle's good name has been vindicated by the apology that was made in the Chicago journal that first printed the miserable rumor. Oesterle, who is a good fellow in addition to being an excellent artist, has not only many warm friends here but also in Chicago; so the matter had gone far enough. But as the Chicago journal in question repudiates the authorship of the rumor, Mr. Oesterle naturally wishes to know who first started the lie.

Is there anything funnier than a fat man playing a Mozart concerto on a hot day at a Music Teachers' Association meeting?

That prince of good fellows and critics, Louis C. Elson, will soon publish some of his European adventures. It is spicy reading, you may be sure.

At last I got from Henry Wolfsohn the list of the Italian artists for next season's opera. To my amazement there are some familiar names in the list, but so transfigured by Italianization as to seem unfamiliar.

The list so far is as follows:

SIGNORA LACTINA,
(formerly known as Frau Milky).
SIGNOR DOPPIA,
(Dippel, the herculean tenor).

SIGNOR PESCATORE,
(formerly Fischer, the sonorous).
SIGNOR RICCUOMO,
(Theodore Reichmann, the bold).
SIGNORA GALLINA,
(Lillie Layman).
SIGNORA RITARDANDO-SCHERZO,
(Ritter-Goetze).

This company will be conducted by the well-known Milanese conductor from Buda-Pesth, Antonio Seidelio. Enrico Lupino will be the manager.

The first opera produced will be, "Mafia il Vaseline de Riccuomo."

A writer in a journal published at Namur, who evidently never heard of Beethoven, speaks of "a symphony in C minor by Von Beethoven, of a bizarre and rambling character, but dominated by a reminiscent theme."

The following is from the Buffalo "News" and is decidedly apropos of the recent festival there.

WHEN NIKISCH COMBS HIS HAIR.
The skies will bluer arch above,
The girls less timid stare,
And music may have a stronger sway
When Nikisch combs his hair.
No more with thoughts of anarchy
He'll frighten the young and fair,
And Johann Most will give up the ghost
When Nikisch combs his hair.
So hippety-hop to a barber shop
And curycumb Nick with care,
And nobody'll know he hoodooed the show,
When Nikisch combs his hair.
Then, Nick, if you can, like a combly man,
Get Pompadour Lund in chair,
And men and ladies will yell like Hades,
Wir Danken Ihnen Lieber Herr.
BUFFALO, May 21, 1891. HERR HAIR.

There is a hitch I hear in the Gruenfeld negotiations and Mr. Keidel has gone to see the brilliant Viennese pianist. Well, the Knabes will have Eugen Testimonial d'Albert, and he is a team in himself—when it comes to writing his name.

On dit that Mielke developed such a penchant for Theodor Reichmann at the Pittsburgh Festival that the tall baritone got frightened and stole away to Europe a day earlier than his fair admirer. *Si tu Savais, Antonia.*

P. Sarsfield Gilmore, the only, opened his summer season at the Madison Square Garden last Saturday night. An immense throng was in attendance and listened to Campanini, Maud Powell, Anna Mantell and other artists.

The garden was brilliantly illuminated by electricity and Jimmy Morrissey's smile. Everybody was there and as it was hot everybody was thirsty. Everybody drank and was happy, and the band played most emphatically.

PERSONALS.

JOHN MARQUARDT.—The subject of our sketch of this week was born at Esteburg on October 16, 1859. He received his first musical instruction, both on the violin and the piano, from his father. After having finished his musical studies he became a violin maker and for four years gave himself up to the manufacture of string instruments, of which, for this reason, he has a more solid knowledge than a mere performer could possibly attain. During 1882-83 he was a pupil at the Berlin Royal High School of Music and was one of the favorites of both Joachim and Wirth. In 1884 he became a member of the celebrated Bilse Orchestra at Berlin, to which he belonged for a period of two years. Afterward he went with Hans Richter to London, where he appeared as soloist. He likewise was heard with much success in France and Germany. After this Marquardt came to the United States as solo violinist of the Mendelssohn Quintet Club, of Boston, and now he has joined forces in like capacity with the New York Philharmonic Club. Mr. Marquardt is a violinist of great technical as well as musical abilities and he excels equally in quartet and solo playing. The Philharmonic Club ought to be congratulated upon this valuable acquisition.

MARY HOWE AT INDIANAPOLIS.—We acknowledge receipt of the following dispatch:

INDIANAPOLIS, May 27, 1891.
Musical Courier, New York:
Mary Howe has had immense success. Greatest in history of festivals here. H. J.

BEETHOVEN AUTOGRAPHS.—The continuation of the sale of autographs by Leo Liepmannsohn, of Berlin, took place there on the 21st ult. A letter of Beethoven, in which he offers the libretto and full score of his opera "Fidelio" to the intendant of the Court Opera House of Vienna for an "honorarium of 12 ducats in gold," fetched 62½ marks

(about \$15.40), and the same small sum was realized for some autograph musical sketches by Beethoven.

JENNIE DUTTON GOES TO EUROPE.—Miss Jennie Dutton, the well-known soprano, sails for Europe to-day. She will visit while abroad Paris, London and, of course, Bayreuth.

NOT A LEATHER MEDAL.—The carillon player of the city of Ypres, in Eastern Flanders, has had the medal of the first class bestowed on him by royal decree. Such an official is not to be found in our land, but in Belgium every town has its set of bells and players thereon.

DUPONT IN DEMAND.—The conductor of the Brussels Théâtre de la Monnaie, Jos. Dupont, is in much demand; he has been offered an appointment in South America, and another in Buda-Pest to direct the opera there. As the maestro has declined, Brussels will still enjoy the benefit of his services.

WEINGARTNER'S DÉBUT.—"Lohengrin" was given at the Berlin Royal Opera House on the 22d ult. with new scenery and costumes. The occasion was Felix Weingartner's début at Berlin as an operatic conductor, and it turned out to be a pronounced success.

MISS FAY TO BAYREUTH.—Miss Amy Fay leaves New York on June 6 on the Gascogne for Europe, chiefly to attend the Bayreuth performances. She will probably also visit Salzburg and take in the Mozart festival.

EUGÈNE ORTOLAN.—The death is announced in Paris of Eugène Ortolan, diplomat and musical composer. He was born in Paris April 1, 1824. He obtained the second prize of musical composition at the institute in 1842, the grand Rome prize in 1847, and was admitted to practice as a lawyer in 1849. He composed the oratorio "Tobie;" the comic opera "Lisette," represented at the Théâtre Lyrique in 1855; the operette "La Momie de Roseovo," represented at the Bouffes Parisiens in 1857, and "L'Urne," with a libretto by Octave Feuillet and Jules Barbier, which is to be played at the Opéra Comique for the first time next season. He published in 1851 a valuable work on international law, "Des Moyens d'Acquérir le Domaine International." His diplomatic career, aided by the influence of his father, the celebrated jurist, Elzéar Ortolan, was begun as an attaché of the Ministry of Foreign Affairs and finished as a Minister Plenipotentiary. He was an officer of the Legion of Honor.

TENOR SCOVEL'S LIBEL SUIT.—London, May 27, 1891.—The suit for libel of Edward Scovel, the tenor, against the "St. Stephen's Review" has been settled by the "Review" paying Scovel \$1,500 and the costs of the suit and making an apology. On November 4 last it was announced that Scovel and his wife, formerly Miss Roosevelt, of New York, would bring an action for libel against the "St. Stephen's Review" for publishing an article in which it was suggested that the tenor had married Miss Roosevelt for her money and that the marriage was an unhappy one.

PATTI.—Patti is in London in excellent health and spirits. She gave a great concert at Albert Hall Saturday afternoon. She has two new songs, one called "Only," by Gounod, and a vocal waltz called "Rosebuds," by Arditi. The event of the opera season was the appearance at Covent Garden last Saturday night of Van Dyck, the new Belgian tenor, as "Faust," in which rôle he completely captured Vienna.

ASHFORTH.—Mr. and Mrs. Arthur Ashforth sail for Europe, June 9, and will return in September. Mrs. Frida de Gebele Ashforth has had a very busy season, consequently her vacation is a well deserved one.

MONTEGRIFFO'S SUCCESS.—The following excellent notices our American tenor can boast of during his European appearance:

The outstanding feature of the performance was undoubtedly the splendid singing and acting of Montegriffo. The sweetness and power of his beautiful voice were more enjoyable than ever, and he showed all the art of an accomplished actor in an unusual degree. His accession to the Carl Rosa Company is a great element of strength.—Edinburgh "Scottish Leader," April 9, 1891.

Purely traditional and of the true Italian school was the "Faust" of Montegriffo, a singer who has a voice of excellent quality and sings with the ease and confidence of an experienced artist. He caught the ear of the house at once and was soon established in high favor.—Glasgow "Herald," March 25, 1891.

There is no doubt Montegriffo is now one of our foremost tenors. He has signed a three years' contract with Henry Wolfsohn, who has received already some very flattering offers for next season.

A BEETHOVEN SINGER.—At a recent recital in Baltimore Miss Lena Stiebler, an alto singer occupying a prominent place among the musical people of that city, sang Beethoven's "Ah! Perfido" in such a scholarly manner as to call forth the most enthusiastic criticism. She is said to have given the song true interpretation.

CALLED AND SAILED.—Mr. and Mrs. Arthur Nikisch, together with the amiable Louis Svecenski, of the Boston Symphony Orchestra, and Carl Wolfsohn, the Chicago pianist, sailed for Germany yesterday on the steamer Lahn.

The trio, as usual, called at THE MUSICAL COURIER office before leaving.

A JOLLY CHRISTIAN.—Christian Fritsch, the tenor, sang "Je suis Barbe Bleue" for the members of the Naval Battalion a few nights ago and made a tremendous hit.

THE ARNOLDS.—Richard Arnold, accompanied by his wife, sails on the Normannia to-morrow. They expect to travel in Germany, France and Switzerland, returning in October. Bayreuth, of course, will be their objective point.

Paris Letter.

PARIS, 30 Faubourg St. Honoré, May 3, 1891.

THE season, which has continued without interruption since the beginning of January, is now on the wane, and after this week there will be but few concerts, which I regret exceedingly, as I have never seen such a brilliant and varied season. Tchaikowsky conducted fourteen of his works at the Châtelet, April 5 (Colonne being absent in Russia), and was exceedingly well received. He will return after the New York engagement and write a work for the Grand Opéra; so it has been stated in the journals. As for Colonne, he is at present very popular, inasmuch as he is to be the *chef d'orchestre* at the Grand Opéra under the new management, beginning January 1 next. At the last two performances of "La Damnation de Faust" he was accorded ovations such as any musician would be proud of. Certainly, I have yet to hear a performance of this work in America to compare with the interpretation of the Colonne orchestra, and I have several times heard the work in New York when the performances were admirable. In Paris, however, it is *tout à fait* different; there is more sentiment infused into the interpretation, and the shading, the pianissimo passages and delicacy were ravishing.

In addition to Hegner another prodigy has appeared recently at the Salle Pleyel. Quanté, a violinist of twelve years, and pupil of Massart, of the conservatoire, was heard in Vieuxtemps' "Fantaisie Appassionata" and a mazurka of Wieniawski. The lad showed remarkable talent; his playing evinced an amount of soul and sentiment seldom heard, and he will undoubtedly become an artist of no mean order. His sister, Miss Quanté, also a pupil of the conservatoire, appeared with him, and performed with credit several morceaux on the piano.

I was present at the third soirée given by the Baronne de la Tombelle on Tuesday evening last, at her hotel, which was the most brilliant given during the season. Many of the prominent artists assisted, and the program included selections from "St. Paul," of Mendelssohn, and a scène lyrique entitled "Balthazar," of Alexandre Guilmant, for soli, chorus, and the orchestral accompaniment arranged for piano and organ. F. de la Tombelle conducted and Guilmant presided at the organ, with Miss Marguerite Allard at the piano. This work is most attractive, the themes original and well developed, and it has surprised me that we have not heard it in America. As a conductor De la Tombelle is at his ease and at all times holds his forces well together. The interpretation was admirable and the chorus "Terreur des Convives" sung with great precision and redemanded. Tuesday evening he appeared as pianist at a séance given by Miss Cuyet (a pupil of talent of Guilmant), and to-day he was with him at La Madeleine, where he supplied the place of Dubois at the grand organ. He is an artist with much talent, either as organist, pianist, conductor or composer.

At the 214th concert of the Société Nationale Française a movement from the "Ariane" symphony, of Guilmant, was given, which was heard also at a séance given by the Société des Compositeurs de Musique at the Salle Pleyel. It is original and melodious; at the same time the harmonies are varied and serious in construction.

The ancient clavecin has been used much during the season, and the morceaux of Rameau, Bach, Couperin, &c., have once more been heard on their original instrument. The effect is exceedingly *drôle* at first, and one often wonders how the masters were able to write as they did with the instruments of the period. At a séance recently given by Nadaud, in connection with Diemer, he performed a sonata in D major of Händel with much success, while recently, at the Grande Salle de la Société de Géographie, Messrs. Delsart and Risler gave the third sonata of Boccherini for violoncello and clavecin. These performances have proved to be most interesting and an agreeable change from the amount of piano and orchestral numbers one constantly hears.

The séances devoted to chamber music have continued almost interruptedly for nearly three months, and many new works of promise have been heard, as well as those of the old masters. Performances of quartets of Brahms, Beethoven, Schumann, &c., are heard constantly, and they are always of a high order of merit.

Last Sunday at the conservatoire the program included Beethoven's eighth symphony, and one by Haydn in C; overture, "Fingal's Cave," Mendelssohn, and selections from Berlioz's "L'Enfance du Christ," and "Epithalame de Gwendoline" of Em. Chabrier, while that

of to-day was devoted to Bach's B minor mass, with Guilmant at the organ. As I wrote you recently, the interpretation of the conservatoire orchestra is without question the best to be heard in Europe, and certainly could not be excelled. At to-day's performance of Bach's immortal mass I was deeply impressed, and the wonderful contrapuntal beauties were magnificently brought out by the orchestra and chorus. For nearly two weeks it has been impossible to secure a place for this concert, and many of the artists, including Gounod, assisted, it being the closing concert of the season.

"Le Mage" is given frequently at the Grand Opéra, and as you have already received an account of the first performances I will not add more, except to say that I found the work very uninteresting and that it does not compare in merit with Massenet's other works; but as a spectacle I have yet to see its equal. Gorski recently gave a successful concert devoted to the works of Schumann, with Paderewski at the piano, and Miss Kleeborg two interesting *séances de piano* at the Salle Érard. I was present at two of the balls given at the Grand Opéra during the season, which have been most brilliant, as one can well imagine, in the grand salle of the Opéra, and a sight not soon to be forgotten.

Guilmant has announced four concerts with organ and orchestra at the Trocadero during the month of May which will be a brilliant finale to the season.

Avec mes compliments, WILLIAM C. CARL.

FOREIGN NOTES.

VIENNA MALE CHORUS.—The Vienna male chorus started recently with 178 members on its Oriental tour. The chorus is to sing before the Sultan, and at Athens on May 24 they serenaded the sister of the German Emperor.

MUSIC AT MADRAS.—A school of music has been established at Madras, and representations have been made to the Government to place the institution under state control.

A TWANGY QUARTET.—A new quartet, by Nicolo Calace, has just been published; it is written for two mandolins, guitar and lute, and consists of a "largo affettuosa," a "canzonetta" and a "scherzo finale." Being very short it may be played by amateurs, who may be sure that its pretty, easy melodies will please the audience.

SPOHR'S "SCHOOL."—It is sixty years since Spohr wrote and elaborated his great "Violin School;" but though the technic of playing has considerably advanced of late years, Spohr's work still remains the chief book of practical instruction. We note this in connection with the fact that a new edition of the famous "School" has just been brought out by Litolf, of Brunswick.

SOME RUSSIAN MUSIC.—Alphonse Leduc, of Paris, has lately published some interesting music by Russian composers. Among these may be cited pieces by Borodine, a small suite of whose and the nocturne and the reverie are very charming. The suite is in the repertoire of the conservatoire concerts at Brussels. From the pen of César Cui, "Les Miniatures," piano pieces, full of poetry and freshness, and "Les Vignettes," a collection of songs translated from the Russian by the French poet Adenis. Rimsky-Korsakow contributes the "Antar" symphony, the performance of which created such an excitement at the Trocadero concerts; Liadoff, the "Biroulki Suite" (children's games), fourteen short though most interesting pieces. "Zigzags," by Stcherbatcheff, is a humorous collection written in a very uncommon style. In presenting these charming and original compositions the French editor has accomplished an artistic work, and these admirable productions, not known here, ought to meet with a good reception.

A GENUINE WAGNERITE.—"L'Art Musical" relates a suggestive incident which occurred after a recent representation of "Siegfried" at Brussels. A provincial lawyer, a pronounced Wagnerite, was present at one of the last performances of the great Bayreuth composer's work. When produced at the Belgian capital the opera was given in its original form, but a few weeks ago the manager thought it best to shorten it in some important parts. Our lawyer, observing that the work was not performed in its original way, determined not to submit to the mutilation, and demanded that the money paid for his seat should be returned to him, and 200 frs. as damages and interest. The directors are therefore ordered to appear on May 5 before the tribunal, to answer the complaint. We are curious to learn the result of this novel lawsuit.

FRANCHETTI'S NEW OVERTURE.—At an orchestral concert given in Genoa the overture to Franchetti's new opera "Christofer Columbus" was performed with great success. The opera itself will have its first production in that city later on.

THE HANDEL FESTIVAL AT LONDON.—The arrangements for the forthcoming Handel Festival on June 19, 22, 24 and 26, are now practically complete, and, of course, in several respects they are identical with those of former years. As regards the program, variations are only possi-

ble on the Selection Day, and we are glad to note that an adequate proportion of novelty will be included in this scheme. Handelian musicians will be pleased to hear four numbers from the "Chandos Anthems," especially the chorus "O come let us sing," which is in the composer's finest manner; also the overtures to "Semele" and "Giustino," and selections from "Berenice" and the "Water Music." Popular portions of "Acis and Galatea," "Jephthah," "Samson," and "Solomon," as well as the organ concerto in F, No. 4—somewhat oddly styled its composer's grandest—will be repeated, in deference to general desire. The leading vocalists engaged are the ladies Albani, Macintyre, Emily Squire, Nordica, Marian McKenzie and Belle Cole, and Messrs. Lloyd, McGuckin, Santley, Brereton and Bridson. Mr. Manns will, of course, conduct, and Mr. W. T. Best will be solo organist.

"MANON" DRAWS MONEY.—The Vienna Court Opera House drew 62,000 florins with twenty-one performances of Massenet's "Manon." The first performance, on November 19, brought to the strong box 2,991 florins, while those of March 21 and 30 drew 3,054 florins each.

HELLMESBERGER'S LATEST.—"The Flower's Revenge" is the title of a newly finished ballet. The music is by Court Conductor Hellmesberger, of Vienna, while the libretto and choreographic ideas are by Balletmaster Rathgeber, of Frankfort-on-the-Main.

A LETTER BY ROSSINI.—A rather peculiar letter of Rossini's has just come to light. Toward the end of 1863 Rossini composed a mass which was performed in Paris at the house of the rich banker, Pillet-Will. On the last page of the manuscript the following was found:

Heavenly Father:

Finally terminated is this poor *masse*, actually composed of sacred music and of music damned. You know I was born for the opera bouffe and all of my worldly belongings consist of a little bit of heart and less science of knowledge. Therefore bless me and permit me to enter Paradise.

GIACCHINO ROSSINI.

A NOVELTY BY GLUCK.—A choral work of Gluck, up to the present time totally ignored and one which possesses many fine passages, is about to be published. This work was composed for the Grand Duke Leopold of Tuscany, in 1768, and performed for the first time on February 22 of the same year.

TEDDY SOLOMON.—Solomon's new opera, "The Rajah of Chutneepore," is in full rehearsal at the Savoy and will be presented to the public on Saturday, June 20. Rutland Barrington will be the "Rajah" and Nellie Stewart, a new soprano from Australia, will have the principal female part. Jessie Bond and other leading members of the present Savoy company will also be in the bill. A remarkable thing about this opera is said to be that nearly everybody is satisfied with his or her part.

BERLIN.—Messrs. Walter and Frank Damrosch and George Bunsen and family were entertained at dinner last Friday evening by Mr. Phelps. Miss Geraldine Morgan, the American violinist; Miss Currie Duke, Courtland Palmer and other artists were present.

BELLE COLE.—Belle Cole, the vocalist, will pay this country a visit next month.

"LIGHTNING" AT COLOGNE.—Halévy's "L'Eclair" has been revived with brilliant success at Cologne.

A PANEGYRIC ON "LAKMÉ."—"Le Menestrel" takes advantage of the 100th performance of Delibes' "Lakmé" to deliver a panegyric on this charming work, one of the pleasantest the modern French school has produced since "Mignon" and "Carmen."

MR. DAMROSCH GETS GOOD NEWS.—Berlin, May 26, 1891.—Mr. Walter Damrosch, son-in-law of Mr. Blaine, has arrived here. Shortly after reaching this city Mr. Damrosch received cable messages from New York stating that Mr. Blaine was rapidly recovering his health and that the stories circulated about his illness were greatly exaggerated.

HALTON.—Word has been received from London that Miss Marie Halton has been re-engaged to sing all of next season at the Lyric Theatre. This puts an end to her much talked of production of "La Cigale," which was to be given under Mr. Marcus Mayer's management in this country. Miss Lillian Russell is being advertised in the London papers to sing there late in the summer in "La Cigale," but the prima donna says it is not quite settled as yet whether she will sing there or not.

FAY.—Miss Amy Fay, the pianist and author of "Music in Germany," will give one of her "piano conversations" this afternoon at Chickering Hall. She will have the assistance of her child pupil, Laura Sanford, aged ten years, who made her debut in Albany a short time ago. It is thought by many that she is quite as remarkable as the famous little Otto Hegner.

A NEW COMIC OPERA.—"The Puritan's Daughter," will be heard next season, with Lilian Russell and Carl Streitman in the cast, at the Garden Theatre. The opera will be put on the stage in the most elaborate manner. The libretto is by Green.

The Providence Music Festival.

PROVIDENCE, May 23, 1891.

THIS city, in point of population and wealth the second in New England, has long occupied a lower level in musical matters than that of several others of smaller size and inferior pretensions on all sides save the side of art. The past ten years, however, have witnessed a gradual improvement in musical culture, until the advance from the position of a decade ago has become so marked that Providence can fairly claim to be considered in line with others recognized to a greater or less degree as centres of musical interest.

To this end a variety of influences have been quietly but steadily working. The faithful labors of a few earnest musicians and teachers have been supplemented by other educational factors, such as the regular visits of the Boston Symphony and other fine orchestras, which, at first but poorly patronized, now play to large and appreciative audiences. Free organ recitals by Stanley, Macdougall and others have been given without stint and with the same resultant increase of attendance and interest. Societies for the practice of vocal or instrumental music—or of both combined—have been formed, which, though often failing through lack of financial support, have yet been a means of musical grace to many while they lasted. But no other one thing has exerted so steady and potent an influence as the Arion Club, which has just closed its eleventh season with a three days' festival.

The music festival is a plant of recent growth in Rhode Island, the only previous one being that of the Rhode Island Choral Association, held two years ago, and conducted by Carl Zerrahn. This society, which promised at one time to become a formidable rival to the Arion Club, passed into "innocuous desuetude" with the death of its energetic promoter and president, Francis W. Goddard. Since then the Arion has had the field entirely to itself, and occupied the chief place in musical affairs. The growth of this really fine chorus has been steady during all these years, both in numbers and efficiency, and it has had the benefit of judicious management and ample financial backing. Jules Jordan has been its conductor from the start, so that conductor and chorus each thoroughly understand the other, and the results of their combined efforts have elicited warm commendation from visiting artists and critics.

Beginning with a small chorus and devoting their attention at first chiefly to the singing of part songs and the lighter class of vocal works, the club to-day numbers 350 singers capable of dealing with the heaviest kind of choral compositions. Mendelssohn's "Elijah" and "St. Paul," Berlioz's "Damnation of Faust," Gounod's "Redemption," Dvorák's "Spectre Bride," and a host of shorter works, both sacred and secular, have been produced with unvarying success, the greater part of them being accorded more than one hearing. So that Providence to-day feels a just pride in the possession of a choral organization which competent judges have pronounced equal to any in the country for good "all around" work. The officers of the club are as follows, and it may be said in passing that practically the same list would answer for any of the past half-dozen years—a sufficient tribute to their able and conservative management: William Goddard, president; Robert B. Chapman, secretary and treasurer; H. N. Campbell, Jr., librarian; Jules Jordan, conductor, and an executive committee composed of the officers ex-officio and Messrs. John H. Mason, Herbert E. Brown, Charles O. Read, W. W. Flint, E. P. Chapin and John H. Congdon.

The festival days were the 19th, 20th and 21st, and included a series of four concerts, three evenings and one matinée. The soloists engaged were Miss Emma Juch, Mrs. Jennie Patrick Walker, Mrs. S. C. Ford, sopranos; Miss Gertrude Edmands, contralto; Mr. Andreas Dippel, Mr. A. L. Guille, Mr. Herbert Johnson, tenors; Mr. William Ludwig, Mr. L. F. Brine, baritones; Miss Adele Aus Der Ohe, pianist; Mr. Felix Winternitz, violinist; Mr. Victor Herbert, violoncellist and associate conductor. The Boston Festival Orchestra furnished the instrumental support. Infantry Hall, where the concerts were given, contains a fine Roosevelt organ, which lent its aid whenever required. The festival opened on Tuesday evening with Berlioz's dramatic legend, "The Damnation of Faust," with Juch, Dippel and Ludwig as the soloists.

A very even and satisfactory performance was given, the chorus work being accurately and smoothly done, and each of the soloists fully sustaining their high reputation. Miss Juch and Mr. Ludwig are prime favorites here, and the new comer, Mr. Dippel, won hearty recognition from the start. Conductor Jordan—who was the original "Faust" at the bringing out of this work by the late Dr. Damrosch some years ago—had his forces well in hand and carried everything through successfully from start to finish.

On Wednesday evening (called "Artists' Night" upon the bills) the following program was presented:

Overture, "Der Freischütz".....Weber
Orchestra.
"Fair Ellen".....Bruch
Chorus, soli and orchestra, Mrs. Walker and Mr. Brine.

Prize song, "Meistersinger".....Wagner
Andreas Dippel.
Piano solo, "Polonaise in E".....Liszt
Miss Aus der Ohe.
Aria, "Der Freischütz".....Weber
Miss Juch.
Violin solo, "I Pirati".....Ernst
Mr. Winternitz.
"The Legend of the Grail" ("Lohengrin").....Wagner
Mr. Dippel.
Battle song, from "Arminius".....Bruch
Chorus, solo and orchestra, Mr. Brine.
"Le dernier sommeil de la Vierge".....Massenet
Orchestra.
Intermezzo, from "Naila".....Déliès
Orchestra.
Song, "Die Lorelei".....Liszt
Miss Juch.
"Gallia".....Gounod
Chorus, solo and orchestra, Mrs. Walker.

The audience seemed more pleased with Miss Juch's singing than with aught else in this very excellent program. She gave in place of the Liszt song Beethoven's concert aria, "Ah! Perfido," and received quite an ovation when she came upon the stage for the second time. The fame of Dippel as a singer of Wagner's music had preceded him here, and his two numbers were heard with much satisfaction. In spite of an occasional "throatiness" and a too liberal use of "open tone" he has such a fund of reserve force, so fresh and bright a voice, and sings in such a manly, intelligent way that one cannot fail to like him. Moreover, he does not afflict our ears with that horrible tremolo that so many singers evidently consider a necessary part of an artist's equipment.

Mrs. Walker did her best work in the "Gallia," but her voice shows signs of wear, as if she had done too much or too heavy singing these past few years. Mr. Brine was nearly inaudible in the "Fair Ellen" and entirely so in the battle song from "Arminius," partly from lack of sufficient voice to fill the large hall and partly because overweighed by the orchestra. Miss Aus Der Ohe was enthusiastically received, and gave the Wagner-Liszt "Spinning Song" in response to an imperative encore. Mr. Winternitz also met with favor, and on a recall played Moszkowski's quaint little "Serenata." The two choral contributions to the program were by no means of the least account, as the Arion Club have nothing in their repertoire which they sing better than "Fair Ellen" and "Gallia." Better chorus work than was done in these two numbers was never heard here. Attack, sostenuto, shading, all were perfect, and the phrasing and enunciation were like that of one voice, and a genuine treat to listen to. To the fine musical taste and thorough drilling of Mr. Jordan these fine points are chiefly due, and both he and his chorus deserve high praise.

At the "Symphony Matinée" on Thursday afternoon the program given was as follows:

Vorspiel, "Lohengrin".....Wagner
Aria and Seguidilla from "Carmen".....Bizet
Mrs. Ford.
"Cavatina".....Raff
(Played in unison by all violins.)
Aria, "Cujus Animam".....Rossini
Mr. Guille.
Aria, "La Cieca" ("La Gioconda").....Ponchielli
Miss Edmands.
Concerto No. 1, in B flat minor, op. 23.....Tchaikowsky
Miss Adele Aus der Ohe and orchestra.
Songs, with piano, "Twas April".....Nevin
"Les Filles de Cadix".....Déliès
Mrs. Ford.
Symphony in B minor (unfinished).....Schubert
Cavatina, "Salve! dimora" (from "Faust").....Gounod
Mr. Guille.
"Cello solo, "Fantasie Caractéristique".....Servais
Mr. Herbert.
Songs, with piano, "An Old Song".....Jordan
"My Laddie".....Miss Edmands.
Suite, "Peer Gynt".....Grieg
Orchestra.

The event of the day was unmistakably Tchaikowsky's great concerto. This was its first presentation here, and it received an apparently flawless interpretation. Miss Aus Der Ohe was never heard here to better advantage, and the orchestra, under Mr. Herbert's vigorous direction, supported the great pianist in splendid style. The musicians present were fairly carried away, and even the non-musical part of the audience seemed to realize that something out of the common sort was going on. The charming face and artistic singing of Miss Gertrude Edmands are very familiar to our concert goers and always welcome. Mrs. S. C. Ford, on the contrary, was a stranger to Providence. Her singing of the "Carmen" aria lacked warmth and vivacity, but in her group of songs, to which she added Chadwick's "Thou art so like a flower," she was more successful.

Mr. Guille, the French tenor, was a distinct disappointment, as, save for some phenomenal high notes, he seemed to be a singer of very ordinary grade. His high C and D flat of course insured him an encore at each appearance. When he came out for the last time he gave the venerable and moss grown "M'appari" in a way that would certainly have caused poor old Brignoli's ghost to shed tears, if that "astral body" had chanced to be hovering near. Mr. Herbert's violoncello solo was characterized by that hase and grace of execution and purity of tone which denote the finished artist. He also showed his versatility by playing

some exceptionally good accompaniments upon the piano. The work of the orchestra will be referred to later on.

Mendelssohn's "Elijah" made a brilliant and fitting close to the festival on Thursday evening. This was the first oratorio that the Arion Club ever produced and this made its third performance. The only flaws in the chorus work were an occasionally weak attack in the fugues and a lack of sufficient "snap" in the dramatic "Baal" choruses. The group of soloists were Mrs. Walker, Miss Edmands, Mr. Herbert Johnson and Mr. William Ludwig. Of these all except Mr. Johnson have been heard here before in "Elijah." All were good, Mr. Ludwig naturally assuming first place, both from the overshadowing importance of his part and his well-known ability in dramatic singing. He forced his voice unpleasantly at times, but his rendering of the recitatives and his singing of the pathetic "It is enough" more than made amends. The orchestra and organ were well handled, and the performance, as a whole, made a fine impression and brought to a successful close a very enjoyable series of concerts.

In reviewing the whole festival it may be said to have afforded us the pleasure of hearing some excellent artists, chorus singing of a high order and a well chosen variety of the best music. The orchestra, while furnishing good accompaniments to the choral works, played very unevenly in the purely orchestral numbers. When Mr. Jordan conducted they seemed to be half asleep or not trying. As soon as Mr. Herbert assumed the baton they came to life again. Whether this was intended to accentuate their preferences in the matter of a conductor, or owing to some other unknown cause, the writer does not profess to know. The fact, however, was so noticeable that every musician with whom we talked commented upon it.

Of course, Mr. Jordan does not assume to be a Nikisch or a Thomas, as he only sees an orchestra three or four times a year. But he probably studies his scores thoroughly, and with his successful record in the handling of large choral works ought to be able to get good work out of an orchestra. If he found that he could not do so, either from lack of experience or from want of confidence on the part of the men, he had better have put the whole—instead of a part—of the orchestral work upon Mr. Herbert, with whom the players seemed thoroughly *en rapport*. In fact, the orchestra was advertised as being his.

However, all this was but the crumpling of the rose leaf. The festival was a grand success and the management of the Arion Club have gladdened the hearts of music lovers by the announcement that it is hereafter to be an annual fixture. WM. A. POTTER.

The Virgil Lecture.

THE following is a summary of Mr. A. K. Virgil's lecture on technical economy in piano study delivered at Chickering Hall, Monday afternoon of last week:

In these lecture lessons it will be my purpose to demonstrate by practical examples or lessons the several points which were briefly discoursed upon in my first lecture. Therefore to lay out the work at hand I must first give a brief summary of that lecture, as follows:

First—It was asserted that notwithstanding the enormous expenditure of time, labor, nervous energy and money by intelligent people, even in the study of the piano, the results reached are extremely small, so small that not over 5 per cent. of the vast number of persons who take piano lessons ever become players.

Second—The cause of the aforesaid failures is due far more to inefficient foundational instruction, and to false and illogical elementary educational methods, than to any or all other causes.

Third—Strict piano technic should be made a first elementary study, which according to prevailing methods and with the aid of the facilities in general use is impossible.

Fourth—The piano is a musical instrument and should be used only for music, or for musical effects, and not as a practice machine.

Fifth—The piano is not only an incompetent guide, both to the intelligence and to the fingers of the beginner, but in many ways is a positive hindrance to progress.

Sixth—The musical should be separated for a time from the mechanical element in teaching and practice; yet the two must be commenced at the same time, and pursued uninterruptedly, which course is entirely impossible if the piano is made use of for all instruction and practice.

Seventh—A correct beginning, a thorough and intelligent start in the study of the piano, is a matter of first importance.

Eighth—The prevailing system of elementary foundational instruction is illogical to a degree which precludes the possibility of an intelligent and thorough start.

Ninth—The object of piano study is, or should be, the production of true musical effects; such effects are the results of right motions with right muscular and nerve conditions. When all of these conditions exist, and the same are presided over by intelligence and a true musical

feeling, the highest standard of pianistic excellence is attained.

Tenth—As the tones of the piano are in many ways an obstacle to a beginner's progress in learning correct finger movements, tone for a time should be dispensed with and clicks substituted, the clicks so adjusted as to mark with precision and accuracy both the up and down movements of the keys. The sense of rhythm and of correct playing movements are thus early established in the understanding and in the hands of the learner before mistaken ideas and incorrect habits become infixed.

Eleventh—That educational system which so classifies and clarifies a subject that all doubt and uncertainty are removed from the mind of the learner is logical, economical and best.

Twelfth—If a teacher thoroughly understands the clavier, and how to use it in conjunction with the piano, and then exerts a proper influence over his or her pupil, the youngest beginner can be made more interested in its use than in the use of the piano alone. Teachers and parents will learn that even in the study of music any bright child will find greater pleasure in the conscious fact that he can do to-day what he could not do yesterday or last week than is generally believed.

Thirteenth—It is an error to suppose, and one which teachers ought not to tolerate for a moment, that the only interest that can be aroused and maintained in children's minds in the study of music is the short lived, puerile interest which tune thrumming gives. It is folly to think of making a player of a child who indulges in this absurd notion.

Fourteenth—The best way to learn pieces, and to keep them learned, by both children and adults, is by the use of the practice clavier.

Fifteenth—Intelligent right doing will make a player when every other means fails.

Sixteenth and lastly—One special object of the clavier system is to supply teachers and pupils with exercises and facilities by which true piano technic can be taught and clearly comprehended, practiced and mastered by any intelligent beginner, as heretofore has been impossible.

A recent report from the N. T. N. A. states that 95 per cent. of the piano pupils who come into the hands of artist teachers for finishing lessons have built their playing habits upon so false a foundation that an entire reform must be wrought before there is any possibility of their becoming players, which at best means years of further study.

Artist teachers are free to tell us of the condition of pupils when they come into their hands. Now suppose they go a step farther and state what their condition really is when they leave them. I have pressed the question to this point, and not only so but during the last eight years I have tested the condition of hundreds of such pupils, and while the artist teacher claims, and no doubt justly, that in most cases he works great reforms—in short, that he generally succeeds in patching his pupils up to such a degree that almost all are greatly improved in every way—still I find that these teachers really take pride in not over 10 per cent. of their pupils, even of those who finish their course.

And a further aggravating fact is this one: That whenever a pupil chances to pass from one artist teacher to another, teacher No. 2 generally finds as much to condemn as teacher No. 1 did when the pupil first came under his tuition, and a second radical reform movement is begun. Thus the work of reconstruction is repeated as often as the aspirant for pianistic achievement is led to test the excellences of a new master. This is so because there has been no standard by which absolutely correct technical skill could be acquired or proven; every teacher "was a law unto himself."

One great advantage of the clavier system is that it does establish an absolutely correct technical standard for all qualities of normal piano touch. Thus when the pupils' technical habits are gauged to this standard their shortcomings must be charged to some other cause than technical inaccuracy. And if it is a fact—which I am sure no one can deny—that right motions, with right muscular and nerve conditions, produce true musical effects, a very great advance in the art of teaching and playing is secured by the right use of the practice clavier.

A CHANCE.—A young pianist and excellent sight reader desires a position during the summer at a hotel as accompanist, soloist or for dance music. Address this office.

MARTIN'S "CHOPIN" RECITAL.—Thomas Martin, the well-known pianist, gave a Chopin recital recently in London, Ont., and played the following interesting program:

Op. 21, Concerto in F minor
Op. 28, Nos. I, VII, XV, XVI, Preludes
Op. 32, No. 32, No. I, Nocturne
Op. 17, No. I; Op. 24, No. III, Mazurkas
Op. 60, No. I, F minor, Valses
Op. 10, Nos. III, XII, Etudes
Op. 57, Berceuse
Op. 23, Ballade, in G minor
Op. 66, Fantaisie Impromptu
Op. 53, Polonaise, in A flat

HOME NEWS.

REHM.—Wm. C. Rehm, whose pupils have just given a successful concert in Atlanta, Ga., will pay New York a visit this summer.

DEAD.—On May 12, 1891, at Sherbrooke, P. Q., Frederick ter Linden, formerly bandmaster at David's Island and West Point, N. Y., and late organist of St. Michael's Cathedral and professor of music in St. Charles College, Sherbrooke, P. Q. Age, fifty-two years.

DIPPEL.—Andreas Dippel, the tenor of last season's Metropolitan Company, sailed for Europe last week. He has contracted with Henry Wolfsohn to sing at thirty concerts in this country during April and May of next year.

DE VERE.—Miss Clementine De Vere will be the soloist at the Richter concert in London on July 6.

MRS. HARRISON'S MUSICAL.—Washington, May 27, 1891.—A soirée musicale was given by Mrs. Harrison at the White House to-night, to which a number of friends of the President and Mrs. Harrison were invited. Secretaries Rusk, Foster and Tracy, Postmaster General Wanamaker, Mrs. Breckinridge, Mrs. Rusk and Mrs. Catlin were among those present. The musician of the evening was Master Bertie Shelley, who gave several violin recitals.

THE PHILHARMONIC CLUB.—Our oldest chamber music organization has given over one hundred and fifty successful concerts here and in other cities during its fourteenth season of 1890-1. The club has been reorganized for next season as follows: Eugene Weiner, flute; John Marquardt, first violin; Sebastian Laendner, second violin; Friedhold Hemmann, viola; Ernst Mahr, violoncello, and August Kalkhof, contrabasso.

Mr. Ernst Mahr, born in Berlin, studied for six years under the famous violoncellist Prof. Rob. Hausmann, at the Royal Academy of Arts of that city, at which institution he attained a thorough experience in solo and ensemble play, also in the quartet classes of Prof. Dr. Josef. Joachim, Professor De Anna and Prof. Woldemar Bargiel, receiving such certificates of the masters named as to prove his great artistic qualities. After leaving the academy a large number of engagements as solo and orchestra 'cellist in the leading orchestras of Germany, as, for instance, the Berlin Philharmonic Orchestra, the Richard Wagner Theatre, under Angelo Neumann, the Berlin Concert House, &c., gave him that routine in the various styles of solo and ensemble music with which he came to this country, where he is a member of the New York Philharmonic Club.

Miss Marion S. Weed, contralto, has been engaged for 100 concerts as vocal soloist. New works will be written for the Philharmonic Club by Peter Tschaiikowsky, Heinrich Zoellner, Theodore Gouvy, Asger Hamerik, Ernst Gillert and others.

LAMBERT'S CONSERVATORY.—Work has been begun on the fine new building of the New York College of Music in East Fifty-eighth street.

A SONG RECITAL.—Dr. Carl Martin and William Courtney gave an interesting song recital last week at the Knickerbocker Conservatory. The two artists were assisted by Jessamine Hallenbeck, soprano; Mrs. Frederick Dean, contralto, and Mrs. Martin, accompanist.

AN INAUGURAL CONCERT.—A grand inaugural concert for the benefit of and at the New Union Church, Steinway, Long Island, was given last Thursday evening. The following was the program:

Grand trio from "Die Meistersinger," for violin, piano and organ, R. Wagner
Miss Franko, Messrs. Macfarlane and Dulcken.
Song, "Frühlingssnacht" ("Spring Night"), R. Schumann
Miss Heckle.
(a) Nocturne, Fred. Chopin
(b) Scherzo,
Mr. Rummel.
Male chorus, "Die Kapelle" ("The Chapel"), C. Kreutzer
Vocal Society "Harmonie."
Organ solo, overture to "Oberon," C. M. von Weber
Mr. Macfarlane.
Aria of the page, "Les Huguenots," Meyerbeer
Rosa Linde.
Violin solo, "Hungarian Rhapsodie," Hauser
Miss Franko.
Song, "Mein Glück," Carl Böhm
Mr. Treumann.
Piano solo, "Rhapsodie Hongroise," Franz Liszt
Mr. Rummel.
Male chorus, "Das Kirchlein" ("The Church"), V. E. Becker
Vocal Society "Harmonie."
"Ave Maria," for soprano, violin, piano and organ, Bach-Gounod
Miss Heckle, Miss Franko, Messrs. Macfarlane and Dulcken.

THE SCHARWENKA CONSERVATORY.—The Scharwenka Conservatory of Music, which is to open in September at 81 Fifth avenue, announces the following list of instructors: Counterpoint, harmony and composition, Bruno O. Klein; violin, Richard Arnold and Emil Gramm; violoncello, Adolf Hartdegen; vocal, Emily Winant, Edward Schlomann and Mrs. Albert Prox; piano, Gonzalo Nunez, Albert M. Bagby, C. V. Lachmund, August Arnold, Walter Petzet, J. Wirsching, Albert Prox, Grace Cowles, H. C. Grant and Albert Veit.

THE METROPOLITAN CONSERVATORY.—The Metro-

politan Conservatory gives its annual commencement exercises to-night at Chickering Hall. An interesting program is put forth.

ADELE PLAYS.—Adele Aus der Ohe plays the Tschaiikowsky B flat minor piano concerto at the next Worcester festival in September.

PHILADELPHIA.—There will be a recital by the professors of the Broad Street Conservatory of Music next Saturday evening in the Quaker City. John F. Rhodes, Emil Gastel and Michael J. Kegrize will participate.

ZIELINSKI.—Mr. J. de Zielinski gave a students' musical evening last Friday in Buffalo.

CHICAGO MUSICAL COLLEGE.—The annual competitive examination for the diamond and gold prizes donated by prominent citizens of Chicago to the Chicago Musical College will take place next Friday for voice and violin, and next Saturday for piano. The twenty-fourth annual concert and commencement exercises of the college will occur at Central Music Hall on Tuesday evening, June 23. The annual entertainment of the Chicago Musical College school of oratory and dramatic art will be given on Thursday evening, June 4, under the direction of Mrs. Laura J. Tisdale. The graduating class will be assisted by Miss Fanchon Thompson and August Hyllested. The summer normal session will open on Monday, July 6, and close Saturday, August 8. Applicants for the fifteen free scholarships and 100 partial scholarships must register before August 1, 1891, and come well recommended.

ORPHEUS CLUB.—The Orpheus Club, of Norwich, Conn., Eugene Wallner conductor, gave a concert last Wednesday, assisted by Miss Marcelina Gonzalez, soprano.

DE PAUW UNIVERSITY.—The seventh annual musical festival of the De Pauw University, Green Castle, Ind., takes place June 3, 5, 8 and 9. Jas. H. Howe will be the conductor.

MINNEAPOLIS.—The fifth annual public school concert and matinee of the High School Hall, Minneapolis, took place in that city May 15 and 16.

F. SLADE OLIVER.—This gentleman is a well-known organist and choirmaster of Marquette, Mich. He has recently given some very successful organ recitals.

BEETHOVEN PROGRAMS.—Two concerts were given by pupils of Miss Porter and Mrs. Dow's school for young ladies at Farmington, Conn., on the 21st and 22d ult. Bernardus Boekelman is the musical director and professor of the piano, and his pupils had the co-operation of one of the vocal pupils of Miss Elizabeth S. Colton. The following were the two Beethoven programs performed at these concerts:

Thursday, May 21, 1891, 8 P. M.

LUDWIG VON BEETHOVEN.

Born December 17, 1770. Died March 26, 1827.
Overture, "Egmont," op. 84, Arr. by Buchard
Andante, op. 28,
Bagatelle, No. 1, E flat, op. 33,
Song, "Adelaide," Larghetto-Allegro molto, op. 46,
Allegro, op. 10-2,
Allegretto-Presto.
Allegro, No. 1, op. 2,
Prestissimo.
Variations sur un thème de Beethoven, Camille Saint-Saëns
For two pianos.

Friday, May 22, 1891, 8 P. M.

Sonata Pathétique, op. 13,
Grave—Allegro di molto e con brio.
Adagio cantabile, rondo allegro.
For two pianos, arranged by A. Henselt.
No. 2, G major, op. 49,
Allegro ma non troppo; Tempo di minuetto.
Allegro molto e con brio, No. 1, op. 10,
Rondo, Andante cantabile e grazioso allegretto, No. 2, op. 51,
Adagio sostenuto, No. 2, op. 27,
Allegretto presto agitato.
Menuetto-moderato e grazioso presto—con fuoco, No. 3, op. 31,
Fifth symphony, C minor, op. 67,
Allegro presto, for eight hands.

At a wedding, an organist, specially engaged for the event, had just commenced to play a long and elaborate march, when the bride arrived a little sooner than expected, and everyone was in readiness for the service to begin before the organist was half way through the march. Now occurred a not uncommon difficulty—the exercise of clerical power in opposition to the organist's artistic perception of the exigencies of musical form. The minister, who did not like to be kept waiting, beckoned to the clerk, and told him to tell the organist to cease playing. "Tell the minister," said the organist, "that I must finish the piece." The message was duly delivered, whereupon the minister sent a peremptory command that the organist was to stop instantly. "But it will spoil the march," observed the player; "ask the minister to wait, it will not take long." The minister, however, was firm, and directed the clerk to take the blower. This was done. The bellows became exhausted in the midst of unresolved discords; the pipes emitted peculiar noises, and then ceased to speak, to the wonderment of the bridal party and congregation.

Silhouettes.

A SERIES OF PERSONAL REMINISCENCES WRITTEN FOR THE MUSICAL COURIER

BY CARL V. LACHMUND.

JOSEPH JOACHIM, "the king of violinists," although his technic is not now what it once was. Remember he is considerable older than Sauret or Sarasate and devotes his life to a sphere more useful than that of a concert virtuoso merely. Witness his influence on Berlin music life in activity with his string quartet, as head of the Royal School of Music, as orchestral conductor and, above all, as teacher. Among the pupils he has given the musical world are such eminent artists as Petri, Holländer, Kotek, Nachez, Marsik, Halir and many others. Thus a distinction should be made between Joachim, the violin musician, and the other two, the violin virtuosos. While Sarasate's elegant finish enchantingly entertains and Sauret's dashing brilliancy dumfounds, Joachim's classical dignity ennobs you. Hear them all; then hear Joachim play Bach and you will readily decide who is the greatest. Yet Sauret's spontaneity creates the greater enthusiasm with many critical auditors.

OTTO LESSMANN.—"Who is yonder distinguished looking gentleman with the almost white hair and beard?" This is the question one frequently hears as Otto Lessmann enters the Berlin Singacademie, at the concerts of which he is a regular auditor. A fine brow, hair combed back pompador fashion, eyes looking from under the glasses with a bright vigor that betrays a keen observer and thinker, this is the editor of the "Allgemeine Musik-Zeitung." His straightforwardness, severity and truth to his ideal in art have won him many new friends and estranged some old ones. Lessmann was a special friend of Liszt and always an ardent apostle of the Wagner-Liszt music.

WILHELM TAPPERT.—Another severe Berlin critic, whose pen, however, emits more acid than does that of Lessmann. An enthusiastic statistician whose genius for explorations caused the resurrection of Wagner's symphony. Between 1860-70, when the Wagner warfare needed such aid, his "pen was mightier than the sword." Imagine Rubinstein's massive forehead, strong features and bushy hair, as Thomas Nast would picture them, and you have a fair likeness of Tappert in your mind's eye.

SOPHIE MENTER.—The most brilliant pianist of the "virtuoso school" has been termed "the piano hussar," on account of her bold style. Formerly the wife of the elegant cellist, David Popper, she has one child. Untruthful gossip said she did not keep it with her on account of her concert tours, but that she had a cat without which she never traveled and that she had great affection for the cat.

WILHELM TAUBERT.—One of the late "old fogies;" "could endure nothing but the strict old school. To him even Schumann was lawless and "too modern." Not until of late was Schumann admitted to the programs of the Berlin Royal Opera House concerts, of which Taubert was conductor. During a visit the writer paid him he referred with some pride to a large folio of unpublished compositions. As a song writer he has made a characteristic success, especially in the quaint style in charming cradle and children's songs. These should be more generally introduced in soirée programs by our vocalists.

MRS. JAEHL.—One of the few women who have talent for composing. She spent several summers at Weimar writing a piano concerto under Liszt's advice, but could not work it out to her satisfaction, and jestingly referred to the concerto as her "sick infant." While her late husband won fame for his delicacy of touch and style, Mrs. Jaehl's playing is marked by masculine boldness. Her special friend, Mrs. Remauri (Serres), a sister-in-law of Ambroise Thomas, is probably the best French pianist. She also visited Liszt at Weimar, and at a private soirée played an auto arrangement for two pianos of Saint-Saëns' "Danse Macabre" together with Mrs. Jaehl. This arrangement was dedicated to her by the eminently brilliant Saint-Saëns.

MUELLER HARTUNG bears some likeness to his distinguished cousin, Carl Schurz, a very active man, under whose energetic direction the Weimar Conservatorium has flourished admirably. Always affable, yet possessing a trace of sarcasm which at times is suitably applied for the benefit of some of the careless conservatory pupils.

EDUARD LASSEN ranks foremost among the living song writers. His talent was highly recognized by Liszt, and he was often seen at the soirées given at this master's home in Weimar. A "Beethoven" overture in which he introduces thematic reminiscences is often played in Germany, and his incidental music to Goethe's "Faust" (both parts) is of great merit. His arrangement of "Faust" is given complete during a certain week of each year at the Weimar Ducal Opera House, where Lassen is first conductor. In general looks and carriage he reminds one of an ex-major of the Prussian army, while there are facial symptoms that might induce the wickedly inclined to suspect him a toper.

(To be continued.)

LIFE OF VIEUXTEMPS.—A life of Vieuxtemps and notice of his works, by J. T. Radoux, has just been published by Benard, of Liège.

Correspondence.

Denver Correspondence.

DENVER, Col., May 21.

THE Mendelssohn Male Quartet, of Denver, appeared here in concert Tuesday night before a large and highly cultured audience. It was made a social event and evening dress predominated.

The quartet were on the program for only one number—"Reveries," by Storch—but were obliged to respond to a double encore. They were in excellent voice and their reception was most cordial. It is conceded by visiting musical artists that this organization has but few superiors in the country, and Denver is justly proud of the high standard it has attained. Its members are Messrs. H. D. Martin, first tenor; H. N. Lee, second tenor; Thomas Hanna, first bass, and E. J. Perkins, second bass. Their repertoire comprises over one hundred and fifty selections by the best classical and popular composers.

Miss Emma Thursby has been engaged by the Trinity Club for a concert Friday, May 29.

The Colorado Club entertained the Mendelssohn Quintet Club, of Boston, and the Mendelssohn Male Quartet, of Denver, on Tuesday night after the concert.

It is announced that Carlos Sobrino will not go abroad this season as pianist to accompany Sarasate on his tour through Spain, as had been contemplated. It is expected that he will give a number of piano recitals here.

Miss Marie Louise Gumaer, of New York, is sojourning in the city. Miss Sallie Woodward, of Memphis, is also in Denver. Both ladies sang before large audiences at Trinity Church last Sunday and both possess soprano voices particularly well qualified for church work.

Mr. I. E. Blake, a well known business man and musical director, of Denver, is enjoying a month's vacation in the East. W. A. G.

Pittsburgh Correspondence.

PITTSBURGH, Pa., May 21, 1901.

AS soon as the announcement was made of the proposed Gilmore concerts and the ticket box opened one could almost hear the multitude who rushed to obtain tickets murmur as it were:

We are coming, Father Patrick,
At least ten thousand strong.

But whether the people really uttered this refrain in a sotto voce manner or not the two immense audiences which completely filled the music hall at each performance evidenced the fact that they did come "at least ten thousand strong." No such audiences were gathered together during the entire May Festival, otherwise the financial receipts would have been more commensurate with the musical value given.

Patrick Sarsfield Gilmore certainly knows how to give real entertainment and pleasure to both musicians and music lovers of all grades. His programs are usually made up principally of good solid works, some of which are performed with marvelous skill, especially so when we consider what is required for an artistic interpretation of large orchestral works which military bands now attempt—but ah! the "encore" pieces—the "footsome" bits, wherein the "sole" stirring rhythms electrically leap from their lurking places and set the whole audience in such a jubilant mood as to elicit tremendous bursts of applause from all hands—these are the "palmy" times which prove that audiences, in spite of the music of the past or the "music of the future," will almost wildly exhibit an ecstatic expression for that which can both be understood and enjoyed by everybody.

"Mr. Gilmore will always be praised, yea, and even blessed, for giving the greatest amount of pleasure to the greatest number of listeners." This was an expression uttered by one of our best known music lovers, who is a frequent visitor at similar entertainments.

The two concerts were given on Wednesday, one in the afternoon and the other in the evening.

The instrumental numbers at the evening concert were performed in strict adherence to the program, and the exquisite phrasing and shading with which some of the numbers were played called forth high compliments from some of our musical critics, and that with the echoes of Seidl's superb orchestra still ringing in their ears. Most of the vocalists, however, saw fit to change their numbers for more popular selections.

The vocalists were: Miss Ida Klein, Mrs. Louise Natalie, Miss Anna Mantell, Mr. Campanini and Mr. Luigi Sartori. There were all well received and added much to the success of the concerts. Miss Maud Powell is a charming violinist and played the "Faust" fantasia by Sarasate in a most artistic manner, the recognition of which she obtained in one of the most hearty applauds of the evening.

A not very small feature of these concerts, both as to stage appearance and musical effect, was the May Festival Chorus. Two numbers were sung at the evening concert by this organization under the direction of Carl Retter. "Inflammatus" ("Stabat Mater"), and the "Prayer" and finale from "Lohengrin." In the former number especially the chorus did some excellent and even colossal work, and in connection with the soprano solo, which was admirably rendered by Miss Ida Klein, fairly brought down the house with applause. Mr. Retter exhibited a great deal more artistic warmth in directing these two choral works than in any of his former efforts at the May Festival. This even his most intimate friends admit.

The great success of this closing event to the musical season is largely due to the management of Mr. George C. Jenks, whose valuable services have been rewarded by a nice, snug sum of profits arising from these Gilmore concerts. SIMON BISSILL.

Kingston Correspondence.

KINGSTON, N. Y., May 25, 1901.

THE season of the Kingston Philharmonic Society, soon to close, has been most successful. Not even in the financial budget is there likely to be any depressing features. Thus in the establishment and career of the Philharmonic, contrary to the predictions of a few musical fossils here and the crude experiments and experiences of neighboring cities and towns along the river, it has been demonstrated that an efficient choral society can be maintained in a rural city or village, even though the social atmosphere is not peculiarly redolent with either musical talent or musical enthusiasm.

The society was organized three years ago among the ruins of many past failures and amid the doleful refrain already alluded to. A few men not identified with the local management of musical affairs in the past, only two or three, were the prime movers and promoters in this case. They worked energetically, resolving not to be deterred by anything, and the result, to a very large extent, belongs to them. They labored for a permanent society, and surely the measure of success attending their efforts must be gratifying to all.

The third public rehearsal held last week proved in effect a very pleasing informal concert. The program was not pretentious, including miscellaneous numbers only, but nearly all passed off well, and the large audience were immensely pleased. The soloists were Miss Alice M. Stoddard, soprano; Miss Inez Carusi, harpist, and Morgan J. Goldsmith, tenor, with a piano number by Miss P. K. Hendricks, a home student.

Mr. W. R. Chapman, the society conductor, wielded the choral baton of course. In this capacity he has labored most effectively here this season, and his engagement was highly advantageous. As an infuser of energy and enthusiasm in a musical association Mr. Chapman is unequalled. He is a most ambitious leader, with no end of pluck and no thought of failure.

The last concert of the Philharmonic will be held on the evening of June 10. It will also be miscellaneous in character, with Mrs. Vogrich and other vocal and instrumental artists of note. It was at first proposed to give "The Captivity" at this final concert, the work having been studied with this object, together with its production a few weeks ago at the Metropolitan Opera House, in which the society participated. But it was lately decided to substitute an evening of miscellaneous selections for various reasons.

The only annoying feature in connection with the Philharmonic is the lack of a suitable hall in which to hold the concerts. If some Carnegie would only build a music hall near the centre of the city it would supply a conspicuous need and prove a profitable investment. At present there is no suitable hall for a choral society concert in the city, and even the opera houses are badly located.

Aside from the Philharmonic concerts the season here has been utterly devoid of musical events worthy of mention.

A one day festival is now announced for June 2 in the classic village of Catskill, under the auspices of an aspiring vocal society recently fledged there, assisted by the Hudson Society, with Mrs. Anna Mooney Hurch, Lena Little, W. J. Lavin, Dr. and Mrs. Carl Martin, Dora V. Becker and May Lyle Smith. "Elijah" is the evening menu, and J. Remington Fairlamb assumes the musical risk. But then little things like oratorios are found to bloom on small annual shrubs these days. ALLEGRO.

Ottawa Correspondence.

OTTAWA, Canada, May 25, 1901.

THE events musical since my last report have followed in the following order: Miss Annie Louise Singleton, pianist, 15th; Mrs. Agnes Thompson, 15th; Ottawa Philharmonic Society, 21st. Booked, Grand Opera House, complimentary concert to Mr. Fred Macdougall, 26th.

Miss Singleton's concert on the 15th took place in the schoolroom of St. Andrew's Church, and the young lady also gave a short recital at the College of Music on Saturday morning, the 16th. Miss Singleton is a bright little lady of eleven years of age and displays a wonderful memory, inasmuch as she plays the works of Chopin, Scherwenka, Moszkowski, Godard and Liszt from memory and with a clearness of delivery, sympathy and verve really astonishing in one of such youth. Her technic is very fair and she gives promise of great future excellence.

Mrs. Agnes Thompson, supported by a very good company, gave a well patronized concert at the Grand Opera House and astonished as well as delighted her audience by her very artistic singing and charmingly sympathetic treatment of her allotted numbers. Mrs. Thompson was tendered an informal reception in the Speaker's Chambers, House of Commons, and was accorded a very warm and enthusiastic greeting, making hosts of friends and admirers, as well by her art as by her fascinating personality.

The only concert given this winter by the Ottawa Philharmonic Society took place at the Grand before a large and highly delighted audience. The evening's entertainment consisted of part songs and two charmingly sung morceaux by Mrs. Ramsey, of Montreal; violin concerto, andante and finale, Mendelssohn, by Mr. Boucher, and Märchen, a. Raff, b. pizzicato, "Sylvia" Delibes-Joseffy, exquisitely treated by Miss O'Reilly, pianist of the Canadian College of Music. Mr. Harold Jarvis, of Toronto, was tenor soloist of the evening and earned a warm reception and two or three most undeniable redemands.

Seven part songs were sung by the Philharmonic chorus, and it is certain that the treatment of them under the baton of Mr. F. C. Smythe, Mus. Bac. S. C. D., conductor, left nothing to be desired. The singing of these part songs was not short of a revelation to the audience, who insisted on encores three choruses. The attack was excellent, the phrasing, unity and élan something to which we have not been accustomed; the pitch well kept up and enunciation astonishing. Too much cannot be said in praise of Mr. Smythe's perseverance and excellence in wielding the baton and bringing the society to a pitch of perfection never attained by his predecessors. The society was completely disorganized when Mr. Smythe was invited to take charge only two months ago. LEONATUS.

Mendelssohn Club, Rockford.

ROCKFORD, Ill., May 25, 1901.

IT was our good fortune to receive a kind invitation from the president of the Mendelssohn Club, of this city, Mrs. Chandler Starr, to attend their semi-monthly recital on last Thursday afternoon, May 21, at the Court Street M. E. Church, where the club has its parlors, and our time could not have been more profitably and delightfully spent. The following program was given:

"In vivo et 'amio'.....Campana
"Across the Dee".....Mrs. Brouse and Miss Kennedy,
Miss Kennedy.
Minuet from suite (trio).....Raff
Solo, piano, Mrs. Hall.
Second piano, Mrs. Starr, Miss Williams.
Cavatina, from "Queen of Sheba".....Gounod
Mrs. Brouse.
Concerto in F minor (last two movements).....Chopin
Solo, piano, Mrs. Chandler Starr.
Orchestral accompaniment by Prof. F. Fitzgerald's Orchestra.
Dance song.....Weinzierl
Mrs. Brouse, Mrs. F. G. Smith, Mrs. Elliott West.

In the first number Mrs. Brouse showed a well cultivated soprano of remarkable compass and power, and as she entered into the composer's thoughts with spirit she controlled the constant attention of her many hearers. Although petite in figure and physically not very strong, her voice develops into a power and energy which are remarkable. Miss Kennedy's voice is very sweet and well cultivated. Her rendition of the second number was well received. In the instrumental trio for two pianos, by Raff, Mrs. Hall did herself much credit. Her playing is excellent, her technic good and brilliant and the execution of her scales and runs was good. The Dance Song was given by the ladies in faultless style, the phrasing excellent, and the full, rich tones of the alto, Mrs. West, were especially noticeable. She comes from a musical family.

But the climax of enjoyment was reached in the beautiful second and third movements of Chopin's F minor concerto, the pianist, Mrs. Chandler Starr, a lady of strong physique and unbounded energy and perseverance, possessing in her hands and wrists a power of endurance rarely met with. The orchestra, under the baton of Prof. Frank Fitzgerald, one of our rising young musicians, did great credit to itself and its leader and supported the pianist in her passages to the fullest extent, worthy of praise and congratulation.

The Mendelssohn Club, of which Mrs. Chandler Starr is president, and has been for years, was organized in the fall of 1884 with about thirty active members, who were admitted only after the most thorough examination. There are thirty-five active and about one hundred and twenty honorary members, who pay an initiation fee of \$10 and thereafter yearly dues of \$5. Their recitals are semi-monthly and members are obliged to take active parts in the programs, and are subject to a fine if

they neglect to do so when called upon—a good rule for all musical societies.

All the public recitals, which occur once a year at the close of the season, are free to the public and 2,000 tickets of invitation are issued and distributed by the members. On these occasions the club secures the very best talent the country offers, and they have brought here on these pleasant occasions such talent as Mrs. Carreño, Mrs. Bloomfield, Miss Amy Fay, Mrs. Walter Wyman, Miss Gussie Cottlow, Mrs. Gerritt Smith, Emil Liebling, Sternberg, Powers and hosts of others. Their annual concert was given Monday evening, May 25, in Court Street M. E. Church. Program by Mendelssohn Quintet Club, which was an excellent one, the large auditorium, holding over two thousand people, being filled to its utmost capacity, numbers being obliged to take standing room only, and the exquisite decorations in white and pink, the colors of the club, and the unique fan programs, could only be devised by the hands of the fair sex of this club. The expenses incurred by these concerts are paid by these ladies out of their own treasury.

It is through love for music and the great executive ability and untiring energy of the president, Mrs. Chandler Starr, that these delightful concerts are free to the public. Her genial disposition and good sense, which she displays in all her undertakings, secure to the club its existence and free it from those petty jealousies so often indulged in by musical people. Everything passes off as though all belonged to one great family striving to see how much each could do for the other, and as applause greets this one or that all feel a personal interest in it and are happy. The president, Mrs. Starr, devotes nearly her whole life for this good cause and without compensation. We were shown a magnificent gold watch set with diamonds, the dial of which was especially made to order in Switzerland, bearing her monogram, which the club presented to her as a kind token of love and esteem. We will write you again and keep you posted of the future work of this great Mendelssohn Club, of which the beautiful city of Rockford is ever proud and well may be.

R. M. C.

Pittsfield Correspondence.

PITTSFIELD, Mass., May 20, 1891.

THE Berkshire Musical Society, under Mr. George A. Mietzke, have just concluded a most successful music festival. Three concerts were given and the talent engaged comprised the Boston Symphony Orchestra of forty pieces, Emil Mollenhau, concert master; Clementine de Vere, Mrs. Jennie Patrick-Walker, Gertrude Edmonds, Felix Winteritz, solo violinist; Victor Herbert, solo 'cellist; Gardner S. Lamson, baritone; Geo. J. Parker, tenor; Silas R. Mills, bass; Mr. Mietzke, conductor, and Victor Herbert, associate conductor. The works given were Hofman's "Melusine," Rossini's "Stabat Mater," Mietzke's "Festival Motet" and Beethoven's fifth symphony. The concerts were by far the best ever heard in Berkshire County and attracted immense audiences. Mr. Mietzke proved himself an able conductor and received an ovation after the rendition of his "Motet." The chorus numbered 300 voices and sang magnificently throughout. This first festival has been so successful that another next May is sure to follow.

M. E. HASTINGS.

Music in Toronto.

TORONTO, May 20, 1891.

Editors Musical Courier:

IF congratulations are due in any quarter of the world a large share should find their way to your office for the admirable style of your paper now issuing therefrom. Owing to its well illustrated, handsome typographical and generally artistic appearance, backed up as these important points are by the newsiest of musical news and the soundest opinions upon matters within its province, THE MUSICAL COURIER must be admitted by every fair person capable of forming an unbiased opinion to now by far distance all competitors as a true exponent of musical thought in America. This little exordium may be said to represent the opinion of our best musicians and the Toronto music trade.

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TORRINGTON ORCHESTRA CONCERT.—The fifth season of the Torrington Orchestral Association closed with an admirable concert given at Pavilion Music Hall, May 12. The attendance was hardly worthy of the occasion, but the fact of the matter is the taste for orchestral music is of slow growth here. Local organizations have made wonderful progress within a few years, but their support has been most gingerly contributed. No; give Torontonians Pat Gilmore, brass bands, circuses and dime museums for a little longer, until Mr. Torrington and others working in the same lines have killed themselves in their endeavors to establish, on a satisfactory basis, a taste for higher things.

But to return to our subject. The playing of the orchestra under Mr. F. H. Torrington's baton was exceedingly good. A clear, striking brilliancy of tone and dash and vim were noticeable where such qualities were desirable, while in the subjects requiring delicacy of treatment the effects attained were very satisfactory. I will not detail the work of the orchestra in its different numbers, nor of the soloists who diversified the performance. All concerned are entitled to praise and to the success which met their efforts. The program I give herewith:

Overture, "Fest".....Leutner
Orchestra.
Serenade, "Scheroza capriccio".....Jadassohn
Orchestra.
Vocal, "Still is the Night".....Carl Bohm
Mrs. Mackelcan.
Duo concertante (two violins).....Kalliwoda
Mrs. and Miss Adamson.
"Largo".....Händel
"Love's Dream".....Czibulka
Valse, "Wenona".....D'Erveux Smith
Overture, "Preciosa".....Weber
Vocal, "Ferry for Shadowtown".....DeKoven
Mrs. Mackelcan.
Concertstucke (piano and orchestra).....Weber
Piano, Miss Sullivan.
"Nottuno" ("Midsummer Night's Dream").....Mendelssohn
"Loin du Bal".....Gillet
Vocal, "The Star of Bethlehem".....Adams
Mr. Douglas Bird.
Overture, "Ruy Blas".....Mendelssohn

SANTLEY-BURCH CONCERT.—Last night a concert, under the auspices of the Philharmonic Society, was given at Pavilion Music Hall to a large audience. The special feature of the event was the return and farewell visit of Mr. Charles Santley, the English baritone. Mrs. Anna Burch, the charming New York soprano, was also an attracting star. The rest of the talent was local and the entire affair was very successful. The encore artist cast all previous records into the shade and floral contributors gave lots of color to the occasion. Everybody was happy. Here is the program: Piano, violin and 'cello, trio No. 1 (first movement), Beethoven; Miss Gurney, Mrs. Adamson and Franz Wagner; song, "The Last Watch," Pinsuti, Mrs. Douglas Bird; aria, "Il est doux" ("Herodiade"), Massener, Mrs. Burch; song, "The Wolf," Shield, Mr. Santley; 'cello solo, Concerto Militaire, Serravallo, Franz Wagner; song, "Marinella," Randegger, Mrs. Burch; song, "Son of the Ocean Isle," Ralf Betterton, Mr. Santley; violin solo, seventh concerto, De Beriot, Mrs. Adamson;

song, "First Meeting," Grieg, Mrs. Burch; song, "Thou Art Passing Fair," Sullivan, Mr. Santley; piano soli, (a) "Liebestraume," No. 2, Liszt, (b) scherzo, C sharp major, No. 2, Chopin, Miss Gurney; song, "Since First I Met Thee," Rubinstein, Mr. Douglas Bird; old English song, "The Vicar of Bray," Mr. Santley; vocal, "Spring Song," Weil, Mrs. Burch (violin obligato, Mrs. Adamson); vocal duo, "I Masnadieri," Verdi, Mrs. Burch and Mr. Santley.

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THOMAS ORCHESTRA COMING.—Since exhausting my vials of bitterness upon the indifference of Torontonians to orchestral music I have learned that Theodore Thomas is coming with his orchestra, June 11 and 12. If the occasion is overwhelmingly patronized, as it should be, nothing will afford me greater pleasure than to recant and find some other reason than a lack of cultivation.

SMIP.

Syracuse Correspondence.

SYRACUSE, N. Y., May 22, 1891.

THE concert by the Thomas Orchestra announced for Wednesday afternoon did not take place. An unfortunate accident on the D., L. and W. Railroad delayed the company over ten hours, and as they were booked for Rochester in the evening we were deprived of what would doubtless have been the chief musical event of the season.

The house was completely sold out, and the disappointment experienced by all knew no bounds.

The Madrigal Club gave its last concert last evening, and it was heard with evident pleasure by a good sized audience.

The work of the club shows remarkable improvement since its last concert, the attention to the beat, the precision of attack and intonation reflecting great credit on the conductor, Mr. Tom Ward. Miss Kate Tyrrel, soprano, of Buffalo, and Mr. Max Weil, violinist, of Philadelphia, were the out of town attractions.

The former has been heard here before and was listened to again last night with pleasure.

She possesses a voice of great purity and range and uses it with skill and intelligence. The "Reine de Saba" aria is not one exactly fitted to her style, however, this number requiring a breadth of tone and a dramatic fervor of which Miss Tyrrel is incapable; but she sang in good tune and with a clear understanding of the subject, at least so far as her powers would permit.

She made the most of the Meyer-Helmund song, which was written for tenor.

Both numbers won her enthusiastic recalls.

Mr. Weil was a disappointment.

He is unfortunate in the possession of a very poor instrument, which he was unable to keep in tune, and in double stopping passages this fact grated harshly on the ear. Furthermore his technic is not good, and altogether he would suffer by comparison with even some amateur players we have heard.

The Hatton Quartet were unable to appear owing to the illness of their first tenor, and their place was filled by Mr. E. G. Marquard, who sang Schubert's "Erl King."

Mr. Ward's selection won him an encore, principally because of the excellent rendition he gave it. The composition itself is trash. The trio by Hermes was the best sung number of the concert ones on the program. No finer blending of ladies' voices has ever been heard here, and the shading and accuracy of pitch (it was sung without accompaniment) was a delight.

Mrs. L. E. Fuller had the most difficult part to fill, that of accompanist, and she acquitted herself with great credit, as she always does.

Exception may be taken to the taste in selection of certain chorus numbers, not only at this concert but at the two previous ones. Some of them were calculated to improve the public taste for music and were selected solely for qualities likely to capture the popular ear.

This would not be so objectionable were there an effort made to observe more catholicity in representing composers of various nationalities, but the past concerts have been confined mostly to one school and that the English.

It is to be hoped that another season will see an improvement in this direction.

The program is appended herewith:

Market chorus from "Masaniello".....Auber
Adagio, concerto No. 11.....Spohr
Mazurka.....Zaritzke
Mr. Max Weil.
Glee, "Five times by the taper's light".....Storau
Cavatina, "Reine de Saba".....Gounod
Miss Tyrrel.
"The Erl King".....Schubert
Mr. E. G. Marquard.
Serenade, "Moonlight and Music".....Pinsuti
Song, "Leonore".....Trotter
Mr. Tom Ward.
Polonaise No. 2.....Wieniawski
Humorous glee, "Humpty Dumpty".....Caldicott
Song, "Gondoliera".....Meyer Helmund
Miss Tyrrel.
Trio, "The Lonely Rose".....Herme
Miss Zankel, Miss Smith, Mrs. Roff.
Cradle song, "Peacefully Slumber".....King
PIZZARO.

Music in Dresden—III.

THE concert season is at an end and we have now to concentrate all our musical interest upon the opera. Before the close of the season George and Lillian Henschel, as well as Edward Strauss, with his orchestra, gave recitals, and last, not least, Adelina Patti honored Dresden with a concert which was visited by nearly 2,800 persons.

The two recitals by Mr. and Mrs. Henschel attracted a large gathering of music lovers to Braun's Hotel, and were in all respects successful. The programs included vocal music by very different composers; Cimarosa, Händel, Pergolesi, Beethoven, Liszt, Brahms, Schubert, Henschel and others. Three songs by George Henschel, charmingly sung by his wife, were enthusiastically received by the public, but rather less appreciated by the critics.

Adelina Patti's outward appearance, her exquisite way of dressing and the brilliant splendor of her diamonds kept up the delusion of the former Patti, but her voice was not quite the same as of old, though her brilliant execution and excellent method helped to smooth over those deficiencies which the influence of time causes.

Since the sensational opera "Cavalleria Rusticana," by

Mascagni, appeared here, we have been waiting for several new ones, promised long ago. But the performances, caused by illness and other unforeseen reasons, have always been postponed. Carl Grammann's "Melusine" lately had to bewail this sport of fortune because of the illness of Miss Maltén. As the reigning system in the Dresden Opera consists in having each part studied only by one artist, the consequence is that the indisposition of a single singer may be the reason for the putting off of the opera not only for that evening but for some length of time from the repertoire. This system brought on a hot discussion, caused principally by an excellent article on the subject in the "Dresdner Zeitung" by its well-known critic, who is remarkable for severity and sound judgment in all matters of art. "Melusine" is now planned for May 23, and Alban Foerster's "Lore" is to be brought out at the beginning of June.

Miss Maltén's illness gave a very young opera singer, Miss Eliza Wiborg, from the court opera in Schwerin, an opportunity to appear on the stage before the critical Dresden audience—and the still more critical critics—in the part of "Sautuzza" in Mascagni's "Cavalleria Rusticana." Her teacher, Miss Natali Haenisch, had the pleasure of witnessing a most brilliant result of her method. Miss Wiborg had a complete success and will ere long be one of those stars noticed also in other places besides Dresden and Schwerin. Her highly dramatic style as well as fine voice were lauded by all the critics and very much admired by the public.

A. F.

Florio on Rummel.

WELLS COLLEGE,
AUBURN, N. Y., May 23, 1891.

Editors of The Musical Courier:

I FULLY intended to have written to you before this to give you some account of Mr. Franz Rummel's recital here, but could not do so until some of the first excitement had subsided. If this seems ridiculous to you, who take your daily meals of music, assimilate them immediately, and with calm self control write about them, it must be remembered as my excuse that for a year I have been shut off from all music but such as my own and my pupils' efforts could furnish, with the single exception of Mrs. Bloomfield-Zeiser's recital, of which I sent you an account.

Mr. Rummel's program was as follows:

PART I.

"La Bandoline".....François Couperin, named "Le Grand"
"Le Bavolet Flottant".....Born in Paris, November 10, 1668.
Died in Paris, 1738.
Gavot et Variations.....Jean Philippe Rameau
Born in Dijon, September 25, 1683.
Died in Paris, September 12, 1764.
Sonata, op. 53.....Ludwig van Beethoven
Born in Bonn, December 16 (christened December 17), 1770.
Died in Vienna, March 26, 1827.

PART II.

Sonata, op. 35.....Frederick Chopin
Born in Zelazowa Wola, March 1, 1809.
Died in Paris, October 17, 1849.

PART III.

Impromptu, op. 90, No. 4.....Franz Schubert
Born in Lichtenthal, near Vienna, January 31, 1797.
Died in Vienna, November 19, 1828.
Capriccio (Klavierstücke No. 2), op. 70.....Johannes Brahms
Born in Altona, May 17, 1833.
Lives in Vienna.
"Spinnerlied" ("La Fileuse"), op. 157.....Joachim Raff
Born in Lachen (on Lake Zurich) May 27, 1822.
Died in Frankfurt on-Main, June 25, 1882.
Scherzo, op. 35.....S. Jadassohn
Born in Breslau, August 13, 1831.
Lives in Leipzig.
"Elevation".....Otto Floersheim
Born in Aachen, March 2, 1833.
Lives in New York.
Gondoliera....."Venezia e Napoli".....Franz Liszt
Tarantelle.....Born in Raiding, near Oedenburg, October 22, 1811.
Died in Bayreuth, July 31, 1886.

I should like to write a detailed description of each number and its performance, but for this neither time nor space will suffice; I must mention only the more prominent matters.

To take them in order, then, I begin with the Couperin pieces. They were played with all the delicacy and dainty finish that they demanded, and would of themselves have furnished a more than sufficient answer to those carping and unjust critics who persist in stigmatizing Mr. Rummel as "a pounder." Of course he has power at his command; he would not be the great pianist he is if he had not; but, where delicacy is needed, no pianist—not even Joseffy, the apostle of pianissimo playing—has more tender accents at his service, and hardly any other can combine with that tenderness the continuous singing quality that Mr. Rummel imparts to it. The Rameau "Gavotte and Variations" again showed this, and showed besides that when power was needed, without the orchestral clang he introduces in some of the more modern works, he could give us that also.

It was with the next number, however, the Beethoven "Waldstein" sonata, that the real interest of the recital began for a musician. And what a number it becomes in Mr. Rummel's hands! I should be afraid to undertake to

count up how many pianists I have heard play this work, some of them finely, too, as I thought at the time; I am now obliged to confess that I never either heard or understood it before. One of the distinctive peculiarities of Mr. Rummel's playing I believe to lie in the fact that he so utterly makes you forget the mere outside clothing of a work and shows you its inmost heart. Through such a treatment passages which had before seemed insignificant or unnecessary suddenly take on meaning and importance; details hitherto overlooked now show themselves as vital portions of the story; and (not least of his greatnesses) the technical difficulties which may occur are not only forgotten by the listener but absolutely buried out of sight by the predominating influence of the soul of the piece—they seem to exist no more for the player than they do for the auditor.

In the Beethoven sonata all these factors came forcibly into play; the formal framework of the sonata disappeared and left in its stead a living romance, a connected story, which went logically on its way untrammelled by conventionalities of form or movement. It is difficult, even now, on looking back calmly, to recall the feats of virtuosity which contributed to this complete and rounded whole, but one must be mentioned; it sent a curious thrill of mingled surprise and delight through the intently listening audience. I allude to the octave passages alternately for two hands which appear in the short final prestissimo; for the first time I heard them played as octaves (not by the two hands, each taking single notes) and pianissimo; the effect was as unexpected and striking as it was appropriate.

I must not attempt to speak in detail of the Chopin sonata; I should be carried beyond all reasonable length. It would be useless, also; those who have heard Mr. Rummel play it will need no reminder of his marvelous interpretation; to those who have not no description would give any idea of it. I must, however, say that I never heard even him play the last movement so wonderfully well. It was a credit to the audience as well as a compliment to the performer that the end of the well-known funeral march was not the signal for applause; they were listening with too rapt an attention even to think of applauding.

The remaining numbers on the program hardly demand individual mention; they made more demands upon the virtuosity of the player than on his powers of musical conception, and we all know that Mr. Rummel's technical resources are fully equal to any demands which may be made upon them. As a purely personal matter I may say that I do not like the Brahms "Capriccio," even when Mr. Rummel plays it; I am strongly tempted to apply to it the title of one of Rubinstein's compositions, "A Study on False Notes;" it is very wonderful and (I think) very ugly. The Raff "Spinnerlied," in which the pianist introduced some very novel effects and a completely new way of playing the melody (divided between both hands, instead of all with the right hand, as written), had to be repeated. Floersheim's "Elevation," which no one can play properly except Mr. Rummel, made its usual effect; and the "Gondoliera" and the "Tarantella" of Liszt brought the recital to an end with a display of virtuosity which drove the audience to such a pitch of excitement that the performer, after bowing again and again, was obliged to resume his seat at the piano and quiet them down with the D flat nocturne of Chopin, which was given with perfect poetry and finish.

I have barely alluded to the spontaneous and enthusiastic applause which greeted every number on the program, to this Mr. Rummel is accustomed; but I think that even he does not often find an audience so responsive as the one he had on this occasion. More than once the applause was preceded by that dead hush which shows the listeners to be too enraptured to be able to break the spell immediately—the sincerest homage the real artist can receive.

If Mr. Rummel does not repeat his visit to Wells College it will not be for lack of efforts to induce him to do so.

I am much afraid that to readers who peruse this account in cold blood I shall seem to have written in a rather crazily enthusiastic fashion, yet I have not spoken as strongly as I should have liked to do. Those who know me will know that "wild enthusiasm" is by no means my normal condition and will appreciate the fact that an occasion which can call from me such expressions as I have used in this letter must have been no ordinary one.

Yours very truly, CARYL FLORIO.

WHO ISN'T GOING?—Who isn't going to Bayreuth this season?

THE MUSIC CLUB.—The Music Club, which is now a thriving institution, devotes Friday evenings to card parties and other social relaxations. The club address is 39 West Thirty-first street.

WHAT BENHAM WILL PLAY.—Mr. A. Victor Benham intends to play the following concertos during his engagement at Brighton Beach with the Seidl Orchestra:

Beethoven concertos, Nos. 3 and 5; Mozart concerto, D minor; Weber concerto, E flat major and concertstück; Chopin E minor concerto, "Don Juan," variations and polonaise, op. 22; Liszt fantasia hongroise; Mendelssohn concerto, G minor; Hummel concerto, A flat major, and Schumann A minor.

The National Conservatory of Music of America,

Nos. 126 AND 128 EAST SEVENTEENTH STREET, NEW YORK.

THE annual entrance examinations of the National Conservatory of Music, Nos. 126 and 128 East Seventeenth street, New York, will be held as follows: Singing—September 24 and 25, 1891, from 9 A. M. to 12 M.; 2 to 5 P. M.; from 8 to 10 P. M.

Violin, 'Cello, Contrabas, Harp and all other Orchestral Instruments—September 28, from 9 A. M. to 12 M. and 2 to 5 P. M.

Piano and Organ—September 29, 9 A. M. to 12 M. and 2 to 5 P. M.

Orchestra—November 2, from 4 to 6 P. M.

Chorus—November 4, from 8 to 10 P. M.

Operatic Chorus—November 2, from 8 to 10 P. M.

The object of the National Conservatory of Music being the advancement of music in the United States through the development of American talent, applications for admission into the classes of the conservatory are hereby invited. It is expected that positive aptitude shall be shown by the candidates for admission, without regard to the applicant's stage of progress, and that his or her desire to receive the instruction imparted in the conservatory shall be the outcome of a serious and well defined purpose. The successful candidates will enjoy the tuition of the best teachers that can be engaged, and after graduation will be afforded opportunities of making known their accomplishments, thus securing engagements. The conditions of admission, as to fees, &c. (varying according to the classification of the pupil), are determined by the board of directors. Instruction in all branches will be given free to students whose talent and circumstances warrant it. The course embraces tuition in singing, operatic and miscellaneous, solfeggio, stage deportment, elocution, fencing and Italian, piano, organ, harp, violin, viola, 'cello, flute, oboe, clarinet, bassoon, French horn, cornet, trombone, harmony, counterpoint and composition, history of music, chamber music, orchestra and chorus. For further particulars address

CHARLES INSLEE PARDEE, A. M., Secretary.

The Finnish Kantele.

THE Finnish newspapers recently brought the news that Mr. Potter, of New York, the well-known collector of national melodies, intended to go to Finland to hear its songs from the mouths of the people, and that he designed the arrangement of a concert in New York to make these songs known to a greater public in America. This information was, of course, gladly greeted in Finland. We always appreciate being noticed abroad, but especially by Americans, whose intellect and wise judgment we so highly respect. Perhaps the readers of THE MUSICAL COURIER will allow me a few words on the topic of these songs and the instrument called kantele, to the accompaniment of which they are generally sung by the people.

The Finnish melodies are of a simple, melancholy, soft character, being, like all national songs, more or less the immediate expression of the soul and the character of the people, and breathe the air of the lonely scenery of the country where they were first sung; for there is a solitude in that beautiful scenery of the "land of the thousand lakes," as it has been poetically called, a loneliness so deep, so entire, that only he who has spent some time there—an autumnal day in the vast forests or a clear summer night on one of its innumerable waters—can imagine. There lies a sublime quietude, something desolate, over those nights which deeply impresses even the native, and which must still more strangely touch the mind of the traveler of nowadays, this epoch of speed and restlessness and hurry.

At intervals some kind of anachoretic feelings may overcome him, which also often find an expression in the songs; a sort of resignation into one's fate, showing that the people "learned in suffering what they taught in song." The rough climate made them sturdy in resistance, and all the hard trials which in course of time often broke in upon them were braved valiantly until better days dawned again. This theme of a "hope on, hope ever" is also applicable to the Finns. Even some of their erratic songs bear this feature, although there are exceptions, several specimens of a more passionate coloring. Many of them also are a mere communion with the singer's nearest and truest friend, the beauty of nature around him.

The kantele, to which those melancholy strains are sung, is an instrument constructed somewhat like a harp. The national epic of the Finns, "Kalewala," narrates the ancient myth of the origin of this instrument. It is a most poetical invention, a pity to describe it with prosaic words; still I will try to give a short account of the story.

For those who perhaps take an interest in the original I mention that this myth begins in the fortieth canto of the Kalewala (translated into English by Mr. Crawford).

Old Wainamoinen, the inspired bard, the ideal musician, so says the epic, had made himself an uncommonly lovely

instrument—a kantele—out of the jawbones of a big fish which he once happened to catch during his lonely sailings. For strings he took some hairs of the mane of Huis's (the bad spirit) horse, which gave it a mysterious, bewitching tone. When he sang to its accompaniment he awakened the sympathy of all beings, charming and ruling the powers of nature by his soul controlling melodies. The sun, the moon and the stars came down to listen to the songster, who was himself touched to tears by the power of his own mighty song.

But his happiness did not last very long. His greatest comfort, his harp, was lost in the waves. The king of the water and the sea nymphs got it now for their eternal joy to play on. When they sounded the cords to their fair songs of old the waves carried the tunes onto the shores, where they were distantly echoed back by the rocks around, and this, one says, causes the melancholy feelings which overcome the wanderer at the lonely quietude of the Northern clear summer nights.

Deploping the loss of his kantele old Wainamoinen, the bard, was driving restlessly along through the fields, wailing aloud. He there saw a solitary young birch, which complained of its sad lot. In vain it dressed up so fairly in tender foliage, in vain it allowed the summer breezes to come and play with its rustling leaves; no one enjoyed it; it was born only to "lament in the cold, to tremble at the frost" of the dreary, long winter. Finally they came to hew it down, it had to die.

But the songster took pity upon it, saying that just out of it would spring the joy and comfort of mankind, and so he carved himself a new harp out of the birch tree's wood. For chords he took the tresses of a beautiful maiden, who was waiting for her lover. By means of this golden hair, her languishing sighs crept into the new instrument, which sounded more fascinating than ever the old one did. It restored to the bard the full possession of his supernatural power. His success was immense.

The following cantos may be regarded as proofs of the influence of Christianity upon the epic. A maiden, Mariatta, and a child (the Virgin Mary and Christ) came to deprive the bard of his reign. He found that his work had come to an end. But once more he took his harp; he sang for the last time, and by words of magic power he called into existence a copper boat. On this he took his departure, passing away over the waste of waters, sailing slowly toward the unfathomable depths of space, bequeathing at last his harp, as a remembrance of him, to his own people for their everlasting bliss. N.

Musical Items.

TO PLAY AT UTICA.—Mr. F. W. Riesberg, of Buffalo, has accepted an invitation to play at the Utica meeting of the New York State Music Teachers' Association.

ERNEST LENT.—This excellent teacher gave his seventh musicale last Thursday at the lecture room of All Souls' Church, Washington, D. C. Many of his pupils participated and an excellent program was offered.

MISS WINTON.—Miss Elsie Winton particularly distinguished herself by her violin solo, "Scène de Ballet," by De Beriot, at the musical recital of the pupils of Fred. F. Kopff, which took place at Scranton last Thursday evening.

ADELE LEWING'S ENGAGEMENTS.—Miss Adele Lewing, pianist, has returned to Chicago after having played in Detroit on May 26. Her last recital in Boston called forth many highly gratifying criticisms, in fact a string of them from the "Times," "Advertiser," "Courier," "Saturday Evening Gazette" and "Herald." She played a program including Beethoven, Schumann, Henselt, Rheinberger, Reinecke, Wagner-Liszt, Chopin and some manuscript compositions of her own.

THE VIRGIL CLAVIER AND MISS BOWMAN.—The good results of the Virgil practice clavier are strikingly apparent in the playing of little Bessie Bowman, the daughter of E. M. Bowman, the president of the American College of Musicians. So William Mason says, and he ought to know. The young pianist played Mr. Mason's "Serenata," and received a letter from the composer complimenting her on her touch, tone and technic.

The idea of forming musical colleges and academies, with which we are so familiar, is, of course, not modern, though such institutions are comparatively of recent date. The first suggestion of such a music school would appear to have been formulated by Dr. Burney, about 1796, in a treatise entitled "A Plan for a Public Music School."

INCORPORATED 1878.

New York College of Music,

163 East Seventieth Street, New York.

ALEXANDER LAMBERT, Director.

Acknowledged by artists and the press as the leading Music School of America.

Catalogues free on application. The College will be open all summer.

THE MUSIC TRADE.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

No. 589.

Subscription (including postage) invariably in advance.
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

PER INCH.

Three Months.....	\$20.00	Nine Months.....	\$60.00
Six Months.....	\$40.00	Twelve Months.....	\$80.00

Advertisements for the current week must be handed in by 5 P. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money orders.

American News Company, New York, General Agents.

NEW YORK, WEDNESDAY, JUNE 3, 1891.

ALEXANDER STEINERT, Esq., of Boston, has just purchased a private residence on Beacon street for \$29,000, which he will occupy after making some alterations. He was offered \$40,000 for it a day after the purchase.

WE learn that the Miller Organ Company, of Lebanon, Pa., who, in addition to their large organ manufacturing industry, are conducting an extensive retail piano and organ business, are about to open a branch house at Reading, Pa. The Miller Organ Company are an enterprising concern and deserve success in everything they do.

THE MUSICAL COURIER, New York, is waging a bitter war against humbug pianos with various names on them, got up to swindle the public.

SO says the Cleveland "Sun and Voice," and if a few papers in each large city and one paper in each small city and town were to publish similar notices they would simply be doing justice to the enterprise of one of the greatest weekly papers on this globe, and at the same time save the public from many swindling devices of serpentine piano and organ men.

IT is due to Mr. O. F. Brandom, of Springfield, Ohio, to state here that the dissolution of the copartnership of R. F. Brandom & Co. was the result of a mutual understanding between him and Mr. O. S. Kelley, and that Mr. Kelley does not intend continuing in the business.

It is probable that Mr. Kelley will retire at an early date and Mr. Brandom will continue in the piano business in Ohio.

SOME irresponsible party states that the Millers assert that the \$150,000 first mortgage bond scheme published in THE MUSICAL COURIER is devoid of truth. Is the financial head of the Miller concern willing to make an affidavit that the scheme is devoid of truth?—that it has not been discussed and the many phases of it elaborately argued? Why should the rumor be contradicted? Is there anything wrong about it? Or is it merely out of order because THE MUSICAL COURIER secured the news ahead of time for publication?

THE important information has once again been published in the trade papers telling us all that the various piano and organ warehouses of New York, Boston, Chicago and other towns will close earlier during the hot months than during the cold, and to prove it the firms who agree to this marvelous innovation have their names printed in long, column consuming spaces. These trade papers forget to add that President Harrison has decided not to issue a proclamation making the action of the firms official, and that Secretary Blaine, who feels very comfortable, attributes his relief from gouty pains to the early closing movement.

OUR Chicago letter to-day contains some new and interesting world's fair items. It is worth careful study.

THE large furniture house of Isaac Benesh & Sons, Baltimore, has gone into the piano business and taken the Sohmer piano as its leader. The Sohmer piano, if properly handled in Baltimore, will prove a productive investment.

AS the date is not generally known when a certain clause of the warranty adopted at the last meeting by the Piano Manufacturers' Association is to go into effect, THE MUSICAL COURIER made inquiry of the secretary of the association, who states that July 1 next is the date intended according to the resolution.

BROWN & SIMPSON.

Have you seen one of their new styles? You know the address, don't you? It's Worcester, Mass.

They publish catalogues, too, and it wouldn't do you any harm to look one over. They don't cost anything.

THE Lester piano is said to be gaining ground in Chicago, where it has come into the severest competition with pianos of a similar grade and price, and, aside from the home warehouse in Philadelphia and the Pittsburgh store, we believe that Chicago is their largest distributing point, which speaks well of them when it is considered how exceedingly difficult it is to introduce a new piano into Chicago.

MR. HENRY J. FREES, of Texas, is in town. He is making strenuous efforts to secure new agencies, to make new connections and to obtain goods upon credit from all classes of makers.

Some may give them to him. Some may be led by his blarney into arrangements they will have abundant time to regret later. To many he has shown up Texas as a veritable El Dorado, where gold may be had for the picking of it up, but those who know Texas and those who know Frees are wary.

Mr. Frees, with all of his talk, his blandishments and his utopian plans, cannot inveigle any self respecting house and conservative house into his schemes. There still remains the disastrous failure in which thousands of dollars disappeared without explanation. Here in the North and there in the South there is the odium attached to the very word "Frees" that must be wiped out or explained away before Henry J. can expect to be received in commercial circles as an honorable, respected business man.

THE prize competition for the most artistic upright piano case offered some time ago by the firm of Rud. Ibach Sohn, Barmen, Germany, has resulted in the awarding of the first prize—600 marks—to the draughtsman Emil Rocktsoh, Berlin; second prize, 250 marks, to Architect C. F. Weyser, Munich; third prize, 250 marks, to Draughtsman Karl Staeth, Cologne; fourth prize, 200 marks, to Architect G. Soestl, Stuttgart.

This method of securing an artistic piano case is worthy of imitation in this country, and we would be pleased to publish in THE MUSICAL COURIER the illustrations of the four prizes if the firm will be kind enough to send us the cuts.

The piano makers in the United States will then be able to discover the beauty and character of an artistic piano case. The jury who awarded these prizes consist of eight gentlemen who, professionally and otherwise, represent a jury of exceptionable standing. We append the names:

HERR PROFESSOR FRENTZEN, Aachen.
HERR PROFESSOR LUTHMER, Frankfurt-on-the-Main.
BUILDER REYSCHER, Berlin.
RUDOLF IBACH, Barmen.
JACOB PALLENBERG, Cologne.
ROYAL ARCHITECT PFLAUME, Cologne.
WALTER IBACH, Barmen.
KARL F. WITTE, Barmen.

THE late specimens of grand pianos from the factories of Decker Brothers are beautiful examples of the piano maker's art and afford the best evidence to all musical artists who become acquainted with them of the fact that the people of this country are not in the habit of bestowing reputation upon those who are not deserving of it. In the pianos of Decker Brothers is found the true cause of their high reputation as manufacturers of artistic musical instruments.

MESSRS. W. J. Dyer & Brother, of St. Paul and Minneapolis, say that they are quite satisfied with the spring trade that they have done, that their sales exceed those of last year and that they are now looking forward to their full share of business during the summer months. If crops come in from the Northwest as we now expect they will, Messrs. W. J. Dyer & Brother will be about one of the liveliest music houses in the Union along about September and October. And why should they not be? They have been in business for many years; they have the full confidence of the people throughout their section; they handle a splendid line of goods in every department, from a kazoo to a Steinway grand; they are in a good territory; they have abundant capital and abundant brains, and they are full of vigor and push. Be rushed next fall? Why, of course they will be.

"BRAUMULLER."

Patents and Improvements—More Improvements Coming.

AGAIN we ask our readers' attention to a full page advertisement containing illustrations of some of the features of the Braumuller piano. A full description of them appeared in THE MUSICAL COURIER of May 11, 1891, and the catalogue, which may be had upon application (and which every live dealer who wishes to keep posted should have), of course contains a detailed description of each patent and improvement as well as many other points concerning the Braumuller piano which are of interest. A thorough test of these various features has proved them to be of practical value, enhancing the worth of the instrument not only from a musical standpoint, but as a selling article.

The dowel system of stringing is the perfection of an old and tried idea in piano construction, and is here brought to its highest development for the first time. The patent tone deflector is a complete novelty in its way, and its practical utility, as well as its value as an ornament to the case, may be seen at a glance. The three cuts show it in the three positions it assumes when closed, when half open and when fully open, and the cut of the large Style 6 upright shows how it appears from the front of the piano. The new patent music desk is one of the simplest devices of its kind, working easily and smoothly and containing no rattling points. The new patent metal key bottom support speaks for itself, the illustration of the new harmonic scale will appeal to every man who knows anything of piano scales, and the cut of the "New Style 6 Upright Grand" will show to every dealer what the Braumuller Company does in the way of attractive case work.

These are only a portion of the points that make the Braumuller piano a very salable instrument, and one that gives satisfaction. By the time the fall trade is upon us there will be several other improvements introduced, which, like those mentioned above, will be found only in the Braumuller piano. We are not at liberty now to mention the nature of the new ideas, but we shall be able to give full particulars when the proper time comes.

As noted by us last week, Mr. Otto Braumuller has returned from an exceedingly successful trip West and Northwest, and he has established connections that insure a steady trade throughout the summer, while in the fall we can confidently predict that the Braumuller piano will be booming. Dealers in whose territory the Braumuller is not pushed would do well to write to the Braumuller Company, 542 and 544 West Fortieth street, New York, for prices and terms.

—Thanks to Messrs. Gustav Pirazzi & Co., of Offenbach-on-the-Main, Germany, for price lists and other interesting matter on the subject of strings and other musical merchandise.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS

LIVE WORKING AGENTS WANTED.
SEND FOR CATALOGUE. MAILED FREE.

**LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.
MANUFACTURING THE ENTIRE PIANO.**

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET, BOSTON.
Warerooms, 157 Tremont St., Boston—98 Fifth Ave., New York.

LYON & HEALY, General Western Distributing Agents, - - - - Chicago, Ill.

STERLING

UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.
FACTORIES AT DERBY, CONN.

PAUL G. MEHLIN & SONS,

MANUFACTURERS OF
GRAND AND UPRIGHT

Grand Pianos

Of the very Highest Grade.

Containing the following Patented Improvements
Patent Grand Plate, Grand Fall Board, Piano
Muffer, Harmonic Scale,
Bessemer Steel Action Frame, Endwood Bridge,
Touch Regulator, Finger Guard and
IMPROVED CYLINDER TOP.

FACTORY AND WAREROOMS:

461, 463, 465, 467 West 40th Street, cor. Tenth Avenue, New York.

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RENOVED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREROOMS:

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WEGMAN & CO.,
Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.

STRAUCH BROS.,

MANUFACTURERS OF

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PIANO ACTIONS,

22, 24, 26, 28 and 30 Tenth Ave. and 57 Little W. 12th and 454 W. 13th Sts.,
NEW YORK.

THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical
World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument
as now manufactured at **WORCESTER, MASS.**

FOR CATALOGUES AND PRICES ADDRESS

MASON & RISCH,
WORCESTER, MASS.

NEW YORK WAREROOMS:

10 E. 16th St., J. W. CURRIER, Manager.

CHICAGO WAREROOMS:

LYON, POTTER & CO., 174 Wabash Ave

THE PACKARD ORGAN
SEND FOR CATALOGUE & PRICES TO
FORT WAYNE ORGAN CO.
FORT WAYNE, IND.
U.S.A.

CHANCES IN BOSTON.

WM. BOURNE & SON, now located at 224 Tremont street, will remove about July 1 to 215 Tremont street, the large warerooms now occupied by C. S. Norris & Co., the owners of the "Palace of Music."

C. S. Norris & Co. have leased 180 Tremont street, and will occupy the new building as soon as it can be gotten into shape.

This puts another wareroom into "Piano Row." "Piano Row" will have the following establishments in this order:

C. C. Harvey & Co.
Mason & Hamlin Organ and Piano Company.
Henry F. Miller & Sons Piano Company.
New England Piano Company (Thomas F. Scanlan.)
S. G. Chickering & Co.
Estey Company's Branch House.
Oliver Green.
T. H. Flaherty & Co.
McPhail Piano Company.
Vose & Sons Piano Company.
Emerson Piano Company.
Beardsley Piano Company.
E. W. Tyler (Knabe agency).
Hallett & Davis Company.
Everett Piano Company.
C. S. Norris & Co.
Ivers & Pond Piano Company.
M. Steinert & Sons Company.
Hallett & Cumston.

On the opposite side of Tremont street will be located the piano warerooms of

Wm. Bourne & Son.
Boston Piano Company.

Altogether an array of 21 piano establishments within a stretch as long as from one end of Union square to the other.

One fact will strike observers of this extraordinary activity in the retail piano trade of Boston, and that is the absence of a piano wareroom of Chickering & Sons. Mr. Jonas Chickering established a piano wareroom in Boston early in the twenties; Mr. Gildemeester, in whose hands the destinies of the name of Chickering were deposited, abolished the Chickering warerooms late in the eighties. C. C. Harvey & Co. sell Chickering, Fischer and other pianos, but the house of Chickering no longer competes for any retail trade in its own home, in the city of its birth, its development and its grandeur. Is there any further comment needed to justify the attitude of this paper on the conduct of Gildemeester as a factor in the piano trade?

It must be remembered in considering this question that the retail piano trade of Boston is vastly more flourishing in these days than ever in its history, and that just as this increase in the general trade made itself manifest the retail wareroom of Chickering & Sons was discontinued. Had there been a general "slump" in the Boston retail piano trade some design might have been attributed to Gildemeester's step, but to remove the name of Chickering & Sons as members of the Boston retail trade during an era of development appears to be the act of a person absolutely devoid of the commercial instinct.

The Boston piano trade, as was said above, has never been in such a flourishing condition as in these days. By this we do not mean to say that last week or last month more sales and more money were made than during similar periods in former years. What we mean to say is that during the past decade the Boston piano trade reached its highest point of development. Never have so many pianos been made, never has such an increase in reserve capital been accumulated as within these years, which must go down to posterity as red letter periods in the history of the trade.

And yet the oldest piano firm, the house that was greatest in the Boston piano trade before the accession of Mr. Gildemeester to its active forces, does not participate in this record.

In fact, it is not included in the above list, in which it should figure as the leader.

Contemporaneous with this retreat Mr. Gildemeester disposed of the lucrative renting business of Chickering & Sons, New York, thereby cutting off another source of income.

To the Boston piano trade this all seems mysterious and unaccountable. The members of it participate in the general prosperity and fail to find any

reason why the old house of Chickering & Sons should prove to be the one exception.

We doubt if Mr. Gildemeester realizes the effect of such sentiment; in fact, we know he does not; but in the history of the piano trade the calamitous condition will be charged to him, and the downfall of the prestige of the house of Chickering will be directly attributed to Mr. Gildemeester's mismanagement.

Such is already the sentiment and opinion of his contemporaries, and it is therefore looked upon as a fatality that he should be permitted to continue in a position which records a long series of disasters.

There is not another piano house in which he could maintain himself.

There is not another piano house that could maintain him as manager.

Personally Mr. Gildemeester is most charming and amiable. Does not this very fact partly account for his defects as a man of affairs? And how much longer can Chickering & Sons suffer from these defects?

THE SYLVESTER PIANO COMPANY.

A Philadelphia Humbug Stencil.

THE latest scheme to dupe the people and to get money without returning an equivalent exists in Philadelphia and is called the "Sylvester Piano Company; home office, 2047 Germantown avenue; branch offices, New York, Boston, Chicago."

This fraud is not original, not unique and is devoid of any features that could attract anyone except a fool. The circular issued reads as follows:

How to Possess One of Our Pianos and Why You Should.

If you have ever wished to procure a piano you have as a natural consequence gained some information in relation to their cost and need not be told that to-day it is impossible to purchase at any retail piano warerooms an instrument of ordinary merit for a sum of less than \$300 cash and \$400 on the instalment plan.

You may have also remarked that a retail piano store can thrive and expand upon a trade which seems to you surprisingly small. They array themselves in splendor, spend enormous sums of money for advertising purposes, and, as a matter of necessity, add to the purchaser's price over 100 per cent. of the original cost to secure their customary profit over expenses.

It is a well-known fact that the dealer's profit surpasses threefold the manufacturer's in the piano trade. A piano which is sold at wholesale to-day for \$150 is retailed to-morrow for \$300 and sometimes as much as \$400 in cash.

Is it any wonder then that the man or woman in moderate circumstances stands appalled at the amount asked them for this instrument, which only remains to make a home all that could be desired. How many thousands are there who say, hopelessly, "Well, I can't afford it; I'll have to do without a piano."

We are determined to show to these people that there is a way to become the possessor of as beautiful a piano as can be bought on the market to-day for \$300 at one-tenth of its price and in a manner which brings it within the reach of all.

We manufacture our own pianos and do business on the old time rule of small profits and large trade. Our agents are constantly forming classes of applicants to the number of 150 members in each class and classes numbered in alphabetical order. Each applicant's name shall be enrolled on the books of the company in the order of its reception, and a certificate issued numbered to correspond with the regular order of issue at the date the agreement was signed.

One certificate shall mature each week in every class, those of the lowest number being first redeemed.

One dollar shall be due and payable at the time of signing the agreement and one dollar shall be payable weekly thereafter until the certificate matures, which, it is estimated, will be in from 10 to 50 weeks, and in no case shall payments exceed \$75.

We will show you why this is so estimated. The statistics of the most reliable insurance companies in the United States show a percentage of five lapses per week to every one hundred applicants—a lapse is formed by a person dropping out from inability to pay, carelessness and various other causes—proving it to be a well established fact that lapses must occur in every similar system of business. We intend, by reason of the surety of our system, to bring our lapses down to the lowest calculation, and figure on only two lapses per week to every one hundred and fifty applicants. You gain by this and not the company. Every lapse ahead of your number means \$1 in money and one week in time. Thus, on a basis of two lapses per week, the last member who joins a class will secure his piano in 50 weeks.

Our classes are being constantly filled, and we receive \$150 for every piano which leaves our factory, that being our wholesale price—and for the same beautiful instrument your dealer wants to charge you \$450 on the instalment plan. You pay him \$10 per month for nearly four years, he retaining the right to take it from you on failure to make even one payment, and if you are fortunate enough to continue your payments steadily for that length of time you are the possessor of an instrument that is comparatively old and very well worn.

On the other hand, if you rent a piano from the same dealer he will charge you \$5 a month, and if you retain it for a number of years you have paid out its full value and own nothing thereby. Under our system you pay \$1 per week (this price is within the reach of all) for a short number of weeks until your certificate matures, when you are the sole possessor of one of the handsomest pianos manufactured—perfection itself.

It is on exhibition in our office, and we cordially invite you to come and see it, even if you already have one of your own.

We are pleased to receive all who desire to inspect our system and would prefer that every applicant should inspect our instruments personally.

Circulars may be had on application to our agents or at this office.

For the benefit of the people of Philadelphia THE MUSICAL COURIER herewith states that this Sylvester scheme is a common, ordinary, rotten old stencil fraud. There are no branch houses in the cities they mention in their circular; there is no Sylvester piano factory and there is no bottom to the thing except rank swindle, and the police of Philadelphia should run the gang out as quickly as possible before they find sufficient time and opportunity to get money out of the people there.

They have an office, 20x15 about, with two desks and one piano in it, and as there is no Sylvester piano factory the whole scheme shows its motive at first sight.

If a few of the Philadelphia piano men would call on the mayor or chief of police and explain the "racket" the parties would be driven out in quick step.

IN THE SOUP.

WITH Dr. Ziegfeld as Chief of the Department of Musical Exhibits of the World's Fair the W. W. Kimball Company would gain advantages which, from the nature of the case, would be unequaled by any possible gain that could accrue to any other piano or organ manufacturer.

We are not questioning the motives of Dr. Ziegfeld when he gives a valuable testimonial to the Kimball grand piano, as he recently did; he may be of the opinion that the Kimball grand is a remarkably fine instrument. He has for years past been identified with the Kimball Company and this may naturally bias him and affect his judgment, and yet he may be absolutely convinced of the truth of his opinions.

As Dr. Ziegfeld, president of the Chicago College of Music, the testimonial has a limited value, but yet a value.

But compare this with the value of a testimonial to the Kimball piano granted or conferred by Dr. Ziegfeld as Chief of the Department of Musical Exhibits of the World's Fair!

Let us assume that no awards will be distributed at the world's fair, that no advantages in the allotment of space or position at the fair can be secured—let us assume this for the moment. Let us furthermore assume that the fair has about reached its conclusion without any advantages to any particular firm or set of firms.

Then Dr. Ziegfeld, as Chief of the Department of Musical Exhibits, gives a testimonial to the Kimball pianos and organs—not in his official capacity, but, nevertheless, as such on the testimonial itself!

Or he awaits the finale of the fair, and the testimonial to the Kimball goods is given by the ex-chief of the Department of Musical Exhibits!

There is the best reason in the world why men like W. W. Kimball accumulate large fortunes and secure the co-operation of useful human tools in their struggle for place. Kimball and those of his class have the brains to accomplish such results.

But from this it does not follow that the whole piano and organ trade is to be made a victim of the Kimball-Ziegfeld combination.

There is one escape.

If Ziegfeld gets the place manufacturers of pianos and organs need not exhibit, and that fact will in itself compensate as an advertisement for the absence of an exhibit.

Dr. Ziegfeld may be a veritable saint on earth, but that will not prevent him from co-operating with the man who made him what he is to-day; who made of a sheet music clerk the Chief of the Department of Musical Exhibits of the World's Fair.

No one blames Ziegfeld for his efforts to secure a place of such importance; it is worth the effort. If he gets it the W. W. Kimball Company deserves as much congratulation as Ziegfeld. As for the rest of the piano and organ makers—well, they'll be in the soup.

BRIGGS PIANOS. BRIGGS PIANOS.

Some "Braumuller" New Patents and Improvements.

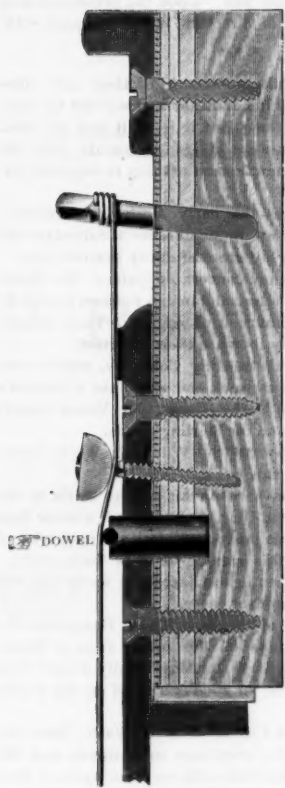


FIG. 2.—SIDE VIEW.

NEW DOWEL SYSTEM OF STRINGING.

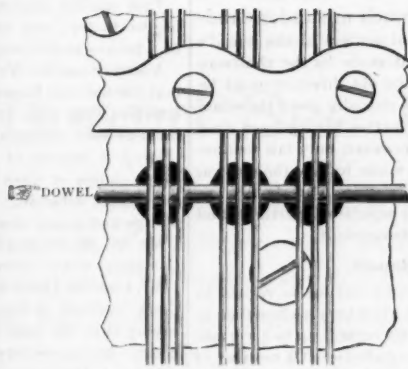


FIG. 1.—FRONT VIEW.

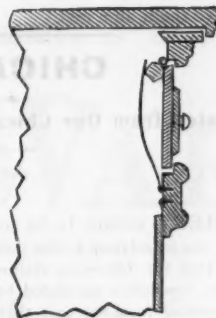


FIG. 1.—CLOSED.

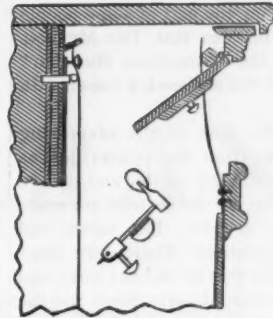


FIG. 2.—HALF OPEN.

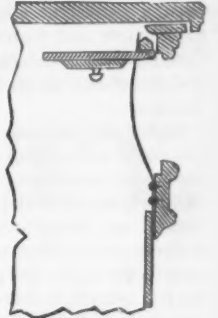
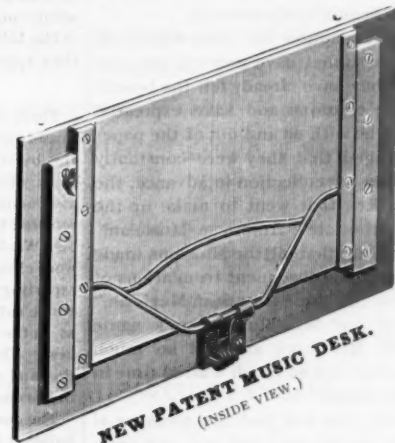
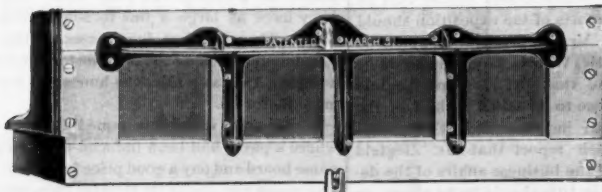
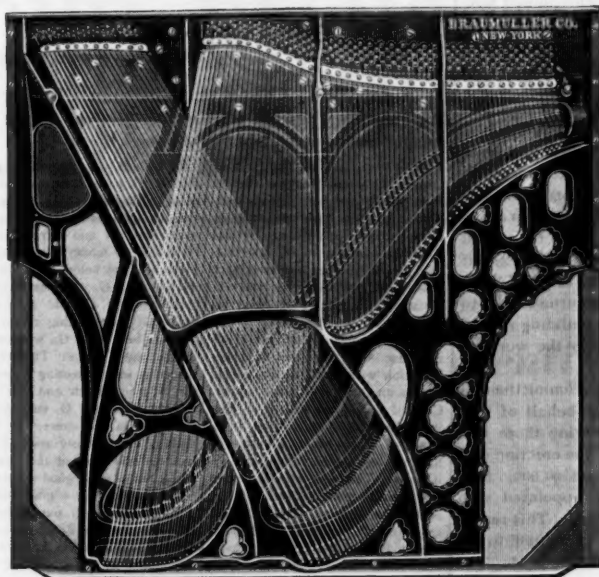
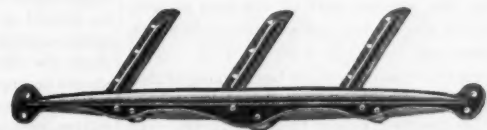


FIG. 3.—FULLY OPEN

NEW PATENT TONE DEFLECTOR.

NEW PATENT MUSIC DESK.
(INSIDE VIEW.)

NEW PATENT METAL KEY BOTTOM SUPPORT.



THE BRAUMULLER NEW HARMONIC SCALE.



NEW STYLE 6-UPRIGHT GRAND.

BRAUMULLER COMPANY,

542 and 544 West 40th Street, New York.

GIVE THEM A REST.

SINCE THE MUSICAL COURIER took upon itself the carrying out of what was "live" of the subscription list of the late "American Musician," and engaged to fulfill contracts for advertising of parties who were not already patrons of this paper, there has been a persistent effort on the part of some people to circulate and foster the idea that THE MUSICAL COURIER had purchased the "American Musician" and associated the staff of the suspended paper with its own.

Such is not the case. We took up the advertising (we could not get the cuts from the printer) just as any other paper was privileged to do, and, as we definitely stated at the time, we did so from no sentimental or philanthropic motives, but solely and entirely as a business speculation. There were some advertisers in the late paper that we did not carry, and we felt assured that if we should carry them for the remainder of their contracts we could then secure them as patrons of ours. How well advised this move on our part was is evidenced by the number of renewal contracts we have already secured.

Almost without an exception the firms whose advertisements we had assumed have entered into new contracts with us. They have already felt the benefit of advertising in our columns and have expressed themselves as glad to be with us and out of the paper that was so mismanaged that they were constantly bothered with requests for collection in advance, the exchange of checks, &c., that went to make up the business policy (?) of the late "American Musician."

We also desire to state that all the allusions made in certain papers on the subsequent tribulations of one of the editors of the late "American Musician," and the coupling of our Mr. Blumenberg's name with them and with Mr. Quigg are just so much wasted space in printing and so much wasted time in writing or reading the same.

Our Mr. Blumenberg has not had the pleasure of seeing Mr. Quigg for weeks past and has not communicated with him directly or indirectly in any way, shape or manner, and in fact has been absent from the city during the greater part of the past month. He is in Louisville, Ky., to-day and will probably reach Cincinnati to-morrow.

The litigations that have recently been inaugurated have not been touched upon by us editorially, for we believe that the courts are here to settle them. We did not propose to prejudice the cases against Freund by making any comments editorially. He has now been sued by Quigg for libel, but libel cases do not amount to much, although when this paper had one of its libel cases on hand Freund devoted whole pages, with scare heads and sensational introductions, to the editors of this paper, publishing a whole series of falsehoods in reference to that case of which as a journalist he should have been ashamed of himself.

According to his own articles we "were in the Tombs," "Locked Up," "In the Toils," "The Den Cleaned Out," "The Blackmailers Busted," "The Paper About to Stop," &c., &c. But there was nothing in it, and there is really nothing in all that Freund during the past five months has been publishing about this paper and its trade editor.

We are attending strictly to business, and we have not the slightest idea or notion about what Mr. Quigg is doing. We hope he is doing well, for he has had a hard time of it ever since his mistaken views of Freund's abilities induced him to join forces with him.

Freund's latest paper is for sale, we learn. He has an offer to join a gentleman in a newspaper enterprise outside of New York city. The trouble with Freund, however, is his old chronic disease; that is, he has collected nearly all the available advertising bills in advance and the paper represents no income. He claimed in his usual bombastic style about two months ago that it was a paying newspaper property, and suffered from the delusion that the men in the music trade really believed him. Paying newspapers do not collect their advertising bills in advance.

We hope Freund will some of these days reach the conclusion that his constant abuse of others is not a profitable pursuit nor a paying pastime; that the world is not interested in him or his life or his personality, but that the daily problems facing all of us in this race to the final goal are too serious not to

merit earnest attention and broad treatment instead of pusillanimous acerbity and mere narrow minded and selfish consideration; that the men of the music trade are tired of this everlasting acrimony displayed in trade papers; that the editors are tired, and that even the composers, the proof readers, the book-keepers, the typewriters and the office boys are disgusted with it.

Give them all a rest!

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
233 STATE STREET,
CHICAGO, May 30, 1891.

THERE seems to be so much misunderstanding in relation to the musical matters of the world's fair that the following statement made by the chairman of the committee appointed by the old directory must be interesting from the fact that it virtually gives the situation just as it is to-day, nothing further having been done by the present directory. It is, however, only fair to state that these suggestions have been made, to take the musical affairs out of its present classification, now known as "The Liberal Arts," and make a separate department and then appoint a head to this new department.

Chairman's Report.

There had been no action taken by anyone in regard to music and no provision had been anywhere made either in the by-laws or committees in this regard up to a certain time, when in some manner it was called up at a meeting of the committee on ways and means. At this meeting above referred to a sub-committee was appointed, consisting of Mr. Wacker, Mr. Chalmers and myself as chairman, who were charged with the duty, first, of examining into and reporting upon a building; and, second, to consider the entire subject of music and making such a report of a plan as in the judgment of the sub-committee might be deemed best. This committee gave the matter considerable attention and prepared a report which, before being submitted to the committee, was by me read to the director general.

The committee reported very strongly in favor of a music building and in very strong language criticized the idea of giving the music performances in the building erected for the live stock exhibit. They recommended further that an organization of the musical efforts of the exposition should be formed as follows: That Mr. Theo. Thomas should be made musical director, that Mr. Wm. L. Tomlins should be made the choral director, and that Mr. Florence Ziegfeld should be appointed to an office to be called "chief of the bureau of music and musical instruments." The committee recommended in their report that Mr. Ziegfeld should simply have charge of the business affairs of the department of music and that his title should be as above, so as to draw a sharp line of distinction between a man thought fit for the artistic head and a man who should simply manage the business affairs, and who should not, merely from his title, have anything to do with musical instruments unless the director general should see fit.

The report of the sub-committee, as above outlined, was signed by the individual members and presented to the committee on ways and means, and by them accepted and the sub-committee discharged.

The full committee on ways and means then discussed the subject among themselves at a regular stated meeting, and with the president, Mr. Gage, who was present. Mr. Gage made the suggestion that instead of putting up a live stock building to be used for musical purposes, they build a music hall in the first place. That the live stock exhibit would not need a building of that kind until the middle of September, when the music hall could be turned over to the live stock people for their use, but the building should be built as a music hall and be known to the world as such.

After fully considering the matter the committee on ways and means ordered a report made on behalf of that committee to the board of directors embodying these two propositions, to wit: First, recommending the erection of a music hall, to cost, if I remember rightly, \$200,000. Second, recommending that a committee be appointed who should have jurisdiction in musical matters. This report of the committee on ways and means was presented to the board at its next meeting and unanimously adopted. The building was ordered and a committee on music was appointed by the president. This committee consisted of Mr. Wacker, Mr. Chalmers, Mr. Baker, Mr. Hutchinson and myself as chairman.

The committee held a meeting on the Friday after their appointment, Mr. Baker, Mr. Hutchinson and myself being present, Mr. Wacker and Mr. Chalmers absent from the city. At this meeting the committee unanimously adopted a report to be submitted at the next meeting of the board recommending: First, that Mr. Theodore Thomas be made musical director of the exposition. Second, that Mr. Wm. L. Tomlins be made choral director

of the exposition. Third, they requested authority from the board that at such time in the future as they might find it necessary they might employ a secretary whose duty it would be to attend to the business affairs of that committee. That report was presented to the board of directors that night, and in the report it was stated in addition to the above that the committee would at once confer with the committee on grounds and buildings regarding the erection of a music hall. Upon the presentation of this report to the board of directors it was adopted without a dissenting voice. ***

Messrs. Steger & Co. take possession of their new store to-day. The store is not in condition and will not be completed for some time to come, but it is so it can be used, and Messrs. Steger & Co. were obliged to vacate their old store on account of the new lessees wishing to begin alterations.

That annual nuisance—the early closing movement—begins to-day, and so up to September 1 Saturday will be a broken and thoroughly unsatisfactory business day.

A letter from the Whitney concern in Quincy, Ill., states that the fire will be no financial damage to them except to interfere with their production of organs. They will rebuild at once and greatly increase their facilities.

Mr. J. R. Mason, of the Sterling Company, was in town for a couple of days this week and will make a Southern trip before returning to Derby, Conn. Mr. Mason reports a large and steady demand for Sterling goods.

Mr. W. E. Hemingway, of the Wilcox & White Organ Company, was a visitor this week.

Mr. Charles Jacob was here on his way to settle up the Clark business in Ogden, Utah, but received a letter here saying that the case was postponed until the next term of court. He leaves here this evening for New York.

Mr. P. J. Healy has been in the East for a week and will probably be away for another week.

Mr. Calvin Whitney, of the A. B. Chase Company, who remained here a few days on his return from a Pacific Coast trip, says their business for May is fully double that of last May. His orders for goods received on the Pacific Coast were liberal.

Messrs. A. A. Taylor & Co., of Tacoma, Wash., have dissolved. Mr. A. A. Taylor continues in business, and Mr. M. M. Dieterich, who was the company, also opens a store under his own auspices.

The Ayres & Wygant Company are having an exceedingly satisfactory business; they are selling as few stencil pianos as possible, and only when they are obliged to. They have as large a line to select from as any house in town. There are but few houses in this city that do not sell stencil goods, and it is almost an impossibility to avoid doing so, and, as a rule, the houses do not claim to be the manufacturers.

A case came under our immediate notice this very week, where a party had been induced to buy a piano with a lying name board and pay a good price for it, too—no less than \$500. The piano was, under its rightful title, worth about \$200 (no more), but by misrepresentation, which the practice of stenciling gave opportunity for, \$500 was obtained for it.

Chickering-Gilbert.

Lisbon, N. H., May, 1891.

Editors Musical Courier:

AS you did not know the old man Chickering and T. Gilbert, I will try and give you a short and comprehensive account of their business life:

Chickering was conservative in all things. C. patronized the theatre and concerts and entertained musicians. C. was an Episcopalian in religion; in politics a Whig. He was a Mason, loaned money to poor musical people whether he got it back or not. C. was easily approached. He would take a ride out with his company on Sunday; went to the theatre. C. would hail one of his workmen in the street and hold conversation with him if he was alone. C. was an intelligent piano maker. C. could tell at a glance if an idea was presented whether it was practical. C. paid great attention to hammer making and knew at sight if good. C. put nice wood on plain cases and the poorer on full molding, saying the veneers must sell plain cases and the high finish and moldings must sell the high cost cases. C. would discharge hands in dull times and make less pianos, but never sold at auction. C. would give a piano for nothing where it was sure to bring rich custom. But the iron frame was a blessing to Chickering.

T. Gilbert was aggressive in all things. G. hated theatres and concerts and musicians. G. was a Baptist, in politics anti-slavery. G. hated Masonry and secret societies. G. loaned no money to musical people unless they belonged to the Baptist Church. G. was a hard man to approach and as cold as a stone wall. G. had nothing to do with Sabbath breakers. G., with others, bought the Tremont Theatre and turned it into a meeting house and for a free church and for anti-slavery lectures. G. rushed by a workman in the street. G. knew nothing about music and had to intrust to others about the tune of a piano, but he made good wood work. G. could not tell a good hammer from a bad one. G. put on the very best of veneer, but did not pay much attention to order. G. kept on making pianos in dull times and when his warehouses became crowded he would sell all he had at auction and thus destroyed his wholesale agents. G. gave too much time to reforms and not enough to piano business to succeed. I never knew G. to give away a piano for 7 years. G. suffered by not vacating the iron frame.

H.

FOR SALE—A genuine "Villaume" 'cello (Strad. model), excellent condition and fine tone for sale at reasonable price. A rare chance for a fine specimen of that master. Address, W. F. B., care MUSICAL COURIER, 25 East Fourteenth street, New York.

JUST FOR THE FUN OF IT ::

WE HEREIN SUBMIT A COPY OF

OUR WARRANTY.

Read It and See How It Strikes You.

This Certifies that Pianoforte No. 10,334, Style S, was manufactured by us at our factories, Erie, Pa., and is fully guaranteed to be constructed in the best possible manner. The case work throughout is doubly veneered, lumber thoroughly kiln dried, and interior workmanship in accordance with the highest grade of skilled labor and human ingenuity. We fully warrant this Pianoforte for five years from the date of its manufacture. Should it in any climate prove defective within that time we bind ourselves to repair said Piano or replace it, free of all expense, with another of our make. This Warranty issued from our factories, Erie, Pa., May 25, 1891.



For the Company,

H. J. RAYMORE, Secretary.

MATTHEW GRISWOLD, President.

Little different from some of the weak-kneed guarantees issued, isn't it?

THE SAME IDEA PERMEATES OUR PIANOS.

They have made themselves felt and are steadily gaining the confidence of the intelligent Music Trade of America.

OUR PIANOS

Contain no patents.

Have no bang bang.

Need no patent appliances to rectify defective construction.

Stand solely upon their musical merits.

RESULT: *Over Sixty First-Class Houses proud to be identified with us and the SHAW PIANOS.*

CATALOGUE ON APPLICATION (printed in the English language only).

Notice to the Trade: Hereafter all our Pianos will be tuned to French Pitch.

SHAW PIANO CO.

FACTORIES: ERIE, PA.



THE MAN IN THE TOWER.

THE man in the above illustration is as well known to-day in the musical trade of the United States as any of the prominent piano manufacturers. The illustration represents him at work in the tall tower of the Century Piano Manufactory at Minneapolis, where the celebrated Mehlin pianos are made.

Mr. Paul G. Mehlin has arranged in this tower an experimental department, in which he can pursue his varied occupations of testing all kinds of scientific machinery in relation to piano construction. All kinds of interesting tools, tables and formulas are here to be found, and during the odd moments Mr. Mehlin rests himself by taking in the views of the surrounding country, and if possible tries to see some old friend from New York roaming in the dense crowds of the busy city. The photograph from which the above illustration was made was a snap shot, and we publish it in compliment to the maker of the Mehlin pianos.

IN TOWN.

AMONG the out of town visitors last week and among the callers at our office were:

Mr. H. J. Frees.....	Dallas, Tex.
Mr. Henry M. Brainard.....	Cleveland, Ohio.
Mr. P. J. Healy.....	Lyon & Healy, Chicago, Ill.
Mr. C. A. Williams.....	Worcester, Mass.
Mr. C. Hohman.....	Johnstown, Pa.
Mr. Marklove.....	{ Buckingham, Moke & Marklove, Utica, N. Y.
Mr. James Cumston.....	Boston, Mass.
Mr. J. G. Ramsdell.....	Philadelphia, Pa.
Mr. Wm. F. Boothe.....	Philadelphia, Pa.

Changes of Salesmen.

AN unusual number of changes have occurred within the week in the ranks of the retail salesmen in New York. Mr. Geo. H. Zincke has gone from Horace Waters & Sons to Kranich & Bach, as before noticed by us, and his place with the first mentioned firm has been taken by Mr. M. Hudson, for many years with Hazelton Brothers and later with Chickering & Sons. Mr. Chas. F. Hammer-schmidt, with George Steck & Co., leaves them to join the forces of the New England Piano Company of New York, and is replaced, so far as retailing is concerned, by Mr. Kent, who was with Lindeman & Son until they failed. We understand also that Mr. Wm. Munroe, of the New England Piano Company of New York, has resigned. A. H. Tyler has ceased traveling for Chickering & Sons.

Norris & Fletcher, Boston.

THIS enterprising house was established some 20 years ago, when they began in a small way to manufacture pianos, determined from the start to produce the best they as experts knew how to make, disposing of nearly their entire product in their own locality at first. Their pianos have steadily gained in public favor, until now they reckon many of the best dealers in the country as their agents, all of whom are warm friends of the firm and the pianos they manufacture. At the present time their plant consists of two factories, one where they manufacture the cases and do all their machine and mill work, the other factory where they do the making and putting together and completing the instruments. In this factory also are located the spacious warerooms and office. Mr. Norris is a thorough mechanic, has made a life study of the

piano, and has embodied his ideas in improved scales, simple method of separable case, music desk, design of case, and the thousand and one little details which enter into a finished piano. Mr. Fletcher is a very able business man and popular with the trade.

These gentlemen are no believers in shams, but prefer merit rather than pretension, even if the pecuniary rewards are less for a time, feeling assured of the most lasting results.

Mr. Parsons and the Brett.

METROPOLITAN CONSERVATORY,
NEW YORK, NOV. 11, 1890.

Brett Piano Company:

GENTLEMEN—Permit me to express my great interest in your novel patent tuning device. Its combination of immovable solidity of adjustment with lightness and ease of manipulation seems to involve a mechanical paradox. Yet your inventive ingenuity has enabled you to solve the problem in such a manner as to remove the tuning of a piano from the sphere of forearm athletics to that of musical pitch alone. Given a correct and practiced ear and the tuning of a piano supplied with your device is physically considered the merest child's play, being absolutely less laborious, as far as any one single string is concerned, than the tuning of a violin or banjo. I think your device has come to stay and that it will have much to say concerning the future construction of pianos in general.

Yours very truly, ALBERT ROSS PARSONS.

For Stealing Pianos.

MARY MILLER, 25, a handsome blonde, yesterday pleaded guilty to petty larceny and was sentenced by Recorder Smyth to one year in the penitentiary. On April 16 last Mary purchased a \$350 piano of the New England Piano Company on instalments. She failed to pay, and later the piano was found in a Philadelphia auction room. In sentencing her the Recorder urged her to divulge the name of the scoundrel who had induced Mary and other women to work the game, but Mary only smiled in response and was led away.

In Part III., General Sessions, Judge Fitzgerald had a very similar case, Henry L. Holmes, of No. 216 West Thirtieth street, pleading guilty to obtaining a piano under false pretenses from Hamilton S. Gordon, No. 48 West Eighty-fourth street. Holmes was sent to the penitentiary for two months.—"Press," May 30.

—The latest news from Albert Weber, who is in Paris, reached here on Monday.

—The piano department of Oliver Ditson & Co., of Boston, was never in a more prosperous condition than at the present time. This important branch of their business is under the immediate charge of Mr. S. A. Gould, who has a lifetime experience. Mr. Gould is well known in musical circles, public and private, and he has already secured a host of friends in Boston.

Pipe Organ Notes.

Organ building is an ancient art, and a fascinating one. Indeed, it comprehends many arts in one. A large organ factory must have its workers in wood and its workers in metal; it must have nearly every branch of mechanical work and complicated machinery, and for much of the work highly skilled and painstaking mechanics, voicers and finishers.

The early history of the organ is very obscure, though mention is made of wind instruments in the classical times, and even apparent actual drawings of a pneumatic organ are found in a treatise by Hero of Alexandria. The first keyboard was introduced in the 11th century, but it was centuries later before the organ began to assume anything approaching a perfect state. From the sixteenth century, when the instrument attained great completeness, the English and German instruments have continued to improve in detail. The English builders more recently took the best features from their neighbors, and their organs became more perfect and probably superior to those of any other country. But that time has passed. We find the American instrument embodying the best features of all other styles combined, while having the superiority of American mechanical improvements and the attainments of two generations of American art, science and thought in bringing the noble instrument to as near perfection as man may reasonably hope to see.

Organ building in America dates back hardly more than 125 years. The "Paganish organ" found little favor with the Puritans of New England. An English organ taken to Boston in 1714 remained the only one for many years. In 1752 the first American organ—a small one—was built. In 1805 Mr. W. M. Goodrich began organ building, and in 1827 Mr. E. Hook, who had studied with Mr. Goodrich, commenced to build organs in Salem, Mass., with his brother George. Soon after the brothers established themselves in Boston and earned, by excellent work, a high reputation. In 1855, when 19 years old, Mr. F. H. Hastings became engaged with them, and 10 years later was admitted as partner. Both of the old partners have passed away. The house has been in existence for over 60 years and has achieved an honorable reputation by continually applying advanced scientific and artistic principles and studying the most practical and economical processes of production.

The magnificent organ of St. Mary's Cathedral, built by Hook & Hastings, of Boston, is of unusual size, and ranks among the largest American organs. It occupies a commanding position in the front gallery, and presents to view an imposing front 40 feet wide and about 35 feet high, comprising groups of many pipes of largest size, and casing of California redwood. It has three manuals, CC to A, 58 notes; and pedals, CCC to D, 27 notes; with 55 stops, 12 pedal movements and 2,942 pipes.

"We have built a score or more of organs of this size," said Mr. Hastings, "yet I think this is one of my very best. No organ ever gave me more real satisfaction than this and the one I built at Hartford, Conn., and none were ever more effective for their size. I am told that His Grace Archbishop Riordan gave us the order without getting other bids."

Near Boston is the pretty rural village of Kendal Green. Here is the organ factory—the largest of its kind—and here live the prosperous, thrifty people whose work is sent far and wide throughout the land.

Many instruments from the hands of these careful workmen now have a world wide reputation. The grand organ in Boston Cathedral—the largest church organ in America—has no rival in the completeness of its parts and the grandeur, power and exceeding beauty of its many tones. The large and powerful Hook & Hastings "Centennial" organ ranks among the famous instruments of the world, and has been admired by almost every nation for its wonderful power and effectiveness. Their grand organ in the Cincinnati Music Hall is the largest in America. It may easily be imagined that in such a perfect establishment, around which the Kendal Green community has grown, there are unequaled facilities for building organs. Here are new machinery, large lumber houses, drying rooms, all modern labor saving devices, and in fine a perfect manufactory on a large scale.

The number of experts and skilled mechanics employed is very large, and many of them have been there for forty years. Organs made by them are found in every part of the world. For durability and for beauty, fullness and purity of voicing, their crowning excellence is universally recognized.—San Francisco "Call."

—By the will of the late E. D. Buckingham, of Utica, N. Y., he requests that the firm of Buckingham, Moke & Marklove be continued, and asks that the surviving partners will buy out the interests of his heirs. Such an arrangement will probably be consummated.

—The insurance people have settled the fire loss with Denton & Cottier, Buffalo. They allowed \$27,908.94 for damages to the stock; \$1,733.65 for the furniture and fixtures and \$2,956.49 for damages to the building. This makes the total insurance received by the firm \$32,499.08.

BRIGGS PIANOS. BRIGGS PIANOS.

THE CELEBRATED WEAVER * ORGAN.

AGENTS WANTED IN ALL UNOCCUPIED TERRITORY.

ADDRESS

WEAVER ORGAN AND PIANO CO.,

—YORK, PA.—

THE ONLY PERFECT
SOFT PEDAL PIANO
IN THE WORLD!

Cooper Pianoforte Mfg. Co.

42 to 50 W. 67th STREET, NEW YORK.

SEND FOR CATALOGUE.



THE "MILLER" ORGAN

Is the Best and Most Salable
Organ of the Day.

AGENTS WANTED WHERE WE ARE NOT REPRESENTED. CATALOGUE, &c., FREE.

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IN SOCIETY.

A Day in a Music Trade Editor's Life.

IT was all very funny, but difficult to tell.

It occurred something like this. I hadn't seen friend Diggs since the disgraceful Wimball episode, and I felt not exactly delicacy (for we country folks are not built that way) about calling, but rather a desire to avoid the old man.

He is a dangerous friend as well as a tricky enemy, so I kept away from Pilltown.

Spring being near at hand on the calendar, I determined to take a short run to town and see some of the trade.

I did so, just missed the la grippe, and struck the city on a raw, miserable day that made me yearn for old pepper whiskey, but my promise to mother prevented indulging, so I forged down town at once to Louis John's, where I knew I could get some good coffee.

I got it and took a tramp on the avenue. I had gone twenty paces south of Eighteenth-st., when a burly voice that well I knew grappled my ears.

"Hallo! Quimbora, how's Diggs and the Wimball?" It was the young editor with the old mouth. I turned about and saluted him, but rather coolly; but bless you, he is used to men giving him the cold shoulder, so he merely clutched my arm tightly and said: "Come along, Hayseed, and have a small bottle at Billy Mould's, I'm thirsty. I've made a good deal this morning and have a V, so the day's grub is assured."

At first I demurred, but on second thoughts concluded to accept the invitation, for I could get the news I was after.

We entered the University Café and I was lost in wonder at the size of the place, the immense business done and the terrible number of good looking, well dressed young men who were drinking so early in the morning. Mr. Walsh, the major domo of the establishment, gave us a neat private room, and the young editor, filling my glass and opening his old mouth to its utmost capacity, said with his tongue, voice and teeth (lots of them): "Well, Hayseed, what's the news?"

It was just the opportunity I wanted.

I poured into his abnormally large ears the greatest lot of nonsense you ever heard.

I told him Wimball had taken the agency away from Diggs and given it to me, and that old Jared was the agent for Ocean Cable organ and had given up pianos altogether. You should have seen his eyes bulge. They actually flickered in the breeze with astonishment.

"Why," he gasped, "this is news. K. K. Wimball has just left town, and he said nothing to me. That is funny. Tom, another cold bottle."

It was duly brought.

The young editor waxed communicative.

"See here, Hayseed, since you are a Wimball agent, I don't mind talking to you, particularly as you always did know the racket."

"The Wimball is a gumwood and THE MUSICAL COURIER is the only paper that has the courage to say so. But let the deacon look out, he treated me too slick this time. I will get even with him though, just see. My brother will do him, sure, he does everybody he gets a chance; besides, Hayseed, I'm on another lay."

He lowered his voice and tried to look modest, but his eye glistened with pride and cold bottles, and his chest swelled. I was curious.

"I'm in society, and I tell you, Hayseed, that is where the other trade editors made and are making their mistakes. They don't go enough into society; but of course, they have never cultivated the social graces, and haven't my figure or knowledge of etiquette."

Visions of a handbook, "How to become a gentleman in twenty easy lessons," and Ward McAllister flitted through my gray matter, but I held my peace and likewise my glass. He feverishly continued:

"Yes, I go out a great deal, I meet prominent members of the Stock Exchange and the piano trade. I give little dinners and go to some very swell affairs. Now, what's the consequence, Hayseed? My bank account is nothing at present, but my credit, like my brother's is enormous. Billy, another bot."

I interposed firmly, "No more wine, please."

"Well, just take one glass, and I tell you what we will do; it is 12 o'clock, it's too late to work any more to-day, let's go to lunch at Del's."

I didn't know where Del's was, but I was hungry after the wine, so I consented. The young editor whispered to a good looking florid complexioned man sitting behind a desk and I knew the wine had been hung up.

We walked up Broadway leisurely and finally reached a big restaurant on the east side, just above Madison square, I think.

We went in. The young editor glanced through the bill of fare, and a nobleman from France brought us a steak about fifteen minutes later.

It was very good. We drank some ale and I began to feel very good. Then we had coffee and cigars, and the room began to go around, but very slowly. The waiter put a piece of white paper folded before the young editor, who presently excused himself and went away.

I mechanically unfolded the piece of white paper and saw it was the bill.

Phew! Six dollars and thirty cents.

The waiter, seeing me looking, came up to the table and regarded me reverently. What could I do?

The young editor was not to be seen, although his coat and stick were on a chair beside me.

I hesitated a moment, and then, bethinking myself of the wine that he had not paid for at Mould's, I opened my heart and my pocketbook and took from the latter a \$10 bill.

The waiter took it in a most airy fashion and returned soon after with a plate on which rested my change.

It was all in silver.

I grumbled a little but put it in my pocket. The waiter

to see society and I have an invitation to a swell reception at 8 o'clock on Twenty-third-st. Never mind your clothes; they are black and good enough. Come, what do you say?"

To tell the truth I was too tired and sleepy to say anything, so I agreed and we separated at Louis John's front door. How I slept!

I would be sleeping until to-day if it hadn't been for the call I left.

I was awakened at 6:30 by heavy knocking and kicking at my door and a heavy German voice saying:

"Donnerwetter, wie das Schwein schläft!" It was the porter, and I found out later that he had been battering away at my door since 6 o'clock.

Champagne!

Yes, and a headache, and such a taste! I drank some tea that good Mrs. John had prepared for me, and at 7 o'clock met the young editor at his office.

He looked bright and chipper and railed me on my sleepy looks.

"Come along!" he called out.

I jumped up ashamed, for I was half asleep while the young editor was talking to me.

We went up Fifth-ave. to Twenty-third-st., and then, nearly as I could judge, westward.

When we crossed Sixth-ave., where the big iron elevated railway is, we came to a large lighted building with two names in gas jets over the doorway.

A great many people were going in, but the young editor pushed by them all, for he appeared to know the servant at the door—or was it a ticket chopper?—and we found ourselves in a theatre sort of a place with a huge fan on the stage instead of a curtain.

There were tables, and ladies and gentlemen sat at them and drank out of long glasses and short glasses, and the air was full of buzz and tobacco smoke.

Was this, then, the swell reception?

I couldn't understand.

Nodding familiarly to a half dozen ladies sitting around us, the young editor went to the middle of the room, took a seat and bade me to do the same. "I'm in funds to-night," he said in high spirits. "I struck a poor piano man for ten shekels and he couldn't refuse. Do you know who it was? You'd never guess."

"Bill Smiller, the slugger," I said, inquiringly.

"The same," said he; "but he can't slug me. I know too much about his artist grand racket. He has his knife into old Diggs, though, on account of that trick he played on poor Billy Shirredege, the jojo pianist. Well, I struck him and we are going to have a time. Here's that 50 cents I borrowed."

I took it and said nothing. Just then the band struck up and the smoke grew denser and people fairly surged in.

I know I am a hayseed, but something told me that where I was could hardly be called a swell reception, unless you went by the number of heads puffed up by beer and whiskey that were dotted about me like hayricks in harvest time. They were indeed swelled and the only reception they gave was to drink.

I was feeling hazy, but drank some beer and felt better.

I looked at the young editor.

He was indeed happy. With a big cigar between his coarse lips, his hat tilted back on his head and a copy of his paper (printer yet unpaid) in his right hand, he was in the seventh heaven of delight.

"Just wait until No. 3, then you will hear a singer—a regular baby, I tell you. Oh, Hayseed, you must go with me if you want to get into society!"

I was disgusted. The whole scene, new to me, was a shocking revelation.

What would Quimbora say if they saw Deacon Hayseed in such a place, a place where Spanish women danced to the sound of the ungodly castanet.

Horrors!

I was making up my mind to go away when a short, curly haired, pleasant looking gentleman with glasses and a Creole step, walked quickly to our table and said:

"Hello! Bon soir!"

I knew him at once and he knew me.

The young editor rose to the situation and introduced us.

"Johnny, this is my friend, Mr. Wimball, from Quimbora. Mr. Wimball, this is Mr. Johnny, of New York."

We both smiled sadly and he sat down. I hate deceit and so does Johnny.

But then we were in society and had to be polite and treacherous.

"Keep still, you fellows; here's baby."

A huge card with the figure 3 on it indicated that Miss Baby was about to appear. I expected to see a child, somebody very young, come out; so I was surprised to see



stared open mouthed and muttered a hard word in French and proceeded to remove the empty dishes in a most vicious fashion.

What had I done?

I soon found out.

The young editor returned and sat down in the most jaunty manner, his cheeks glowing and his hat cocked in very rakish fashion over his brow.

"Alphonse, where's the bill? Bring the bill, Alphonse!"

"It's been paid, Monsieur," said Alphonse, gloomily.

"What, you, Hayseed! Why, I asked you to lunch. What do you mean? Why, it's an insult!"

The waiter stood by and grinned.

Suddenly leaning toward me the young editor whispered:

"Did you tip Alphonse?"

Did I tip Alphonse—what did he mean?

I looked blank interrogatories.

"I mean," he said, "did you give Alphonse any money?"

"Of course," said I. "I paid him the bill."

The young editor smiled a superior smile and remarked blandly:

"Lend me half a dollar and I will show you."

I did so.

"Alphonse," quoth my young lord.

The waiter bustled toward us.

"Here, Alphonse."

The waiter took the money, bowed and disappeared. I now understand what "tipping" Alphonse meant.

A friend invites you to dinner, you pay for it, he borrows 50 cents and gives it to the waiter. Where do you come in?

You don't.

But Alphonse is tipped.

"I'm indeed in society," I quoth to myself.

"Now, Hayseed," said the young editor, "I have a proposition to make to you."

Remembering the half dollar, I shuddered. But being dizzy I said faintly: "Well?"

"Go home to the Monico, take a sleep, as it is too late to go to any warerooms, and meet me at 7 o'clock. You want

a lady with an infantile face, a blonde frizz and a very short fat figure appear, and the orchestra began at once that touching tune: "Who will pay the printer when the association kicks?"

The lady had a very high, screeching-like voice, but when she finished everybody rapped with their glasses and we drank some more beer.

"Ain't she a dandy!" said the young editor, with a beaming face. "She can give Patti points and she dances out of sight." He was very slangy, was the young editor. I determined to quit, but my friends wouldn't have it.

"You must wait, there is going to be a reception after the show and I want to introduce you to some nice young ladies." My cup of happiness was overflowing and I instantly arose and said in a very severe tone:

"You have taught me a lesson that I shall never forget. This has been one of your sample days. From the time you arise until you seek your couch (ahem!) you lead a debauched, depraved existence. This is how the money you extort from foolish piano men is spent. This is your society." (I became sarcastic.) "These are your ladies. And you want me to become a partner to your foolish dissipation. I am ashamed of you, young man, and of your friend here, who is old enough to know better. I will give the whole thing away. I will publish your editorial life to the world, so that the music trade will know where and how their money is being spent. I—"

I must have raised my voice, for all became still about me and all eyes were curiously regarding me. Just then a heavy hand was clapped on my shoulder and a rough voice said:

"Here, old man, we don't allow drunks around this place. Git!"

And I got.

QUIMBORO, May 28, 1891.

HARVEY HAYSEED.

THE SHAW PIANO.

Further Steps in its Wonderful Progress.

RARELY has a young concern shown such remarkable results in such a short time as must be conceded to the Shaw Piano Company, of Erie. The enterprising secretary, Mr. Harry J. Raymore, who is also the general manager, has just completed another move. It is his intention to place before the people of Western Pennsylvania the merits and character of the Shaw piano, now so well known in the trade, and for that purpose the company have made arrangements with David C. Whitehill, of Pittsburgh, a well-known piano dealer, and as a result the Shaw pianos will have their headquarters in that city, under the management of Mr. Whitehill.

Local pride is a sentiment that carries great weight with it in the disposition of commercial favor, and as the Shaw piano is manufactured in Erie it seems perfectly natural that every effort should be made in Pennsylvania to foster this sentiment.

But THE MUSICAL COURIER can assure the people of that section, as well as all others who desire to purchase a musical instrument of intrinsic value and great merit, that the Shaw piano need not limit itself to any geographical boundaries in its claims for recognition. It is so good a product, built upon such honest and thorough principles, that its field for recognition is unlimited, and the fact that it is made in Pennsylvania must be put down to the credit of the musical intelligence of that State.

There is something interesting also to be read in this paper to-day in the special advertisement of the Shaw Piano Company. It will be seen that these people have

secured over 60 first-class houses in the music trade within about one year to represent their instrument; such a result is sufficient evidence that the Shaw piano dealers are among the most intelligent and discriminating of the piano trade; such a result also indicates that the men who are producing this instrument are worthy of the place so rapidly attained by them. For in the present state of the piano manufacturing business it is a task from which most men would shrink, to enter a field with a new name and a new product and attempt to force it into a position that commands recognition. But this has been accomplished by the Shaw Piano Company.

To THE MUSICAL COURIER it is a gratifying condition of affairs, for after an examination of the first instrument made by the company we at once predicted a success of the scheme, based upon the standard of excellence which the Shaw Company had adopted in the construction of its instruments. There is more than a mere passing credit due to the makers of these instruments. Every new firm that comes into the field with a high grade piano aids in raising the general average and standard of music, and the Shaw Piano Company are not only benefiting themselves, but have also contributed toward the elevating of the character of the whole piano trade and the musical industry itself by producing what is now universally known in the trade as the "Shaw Piano."

Trade Notes.

—O. F. Brandom, of Springfield, Ohio, was in Boston last week.

—Harlen P. Stotheyer, of Wolfsville, Md., has gone into the organ business.

—William Robinson, music dealer, Lawrence, Mass., has rented a larger store.

—Henry Nieman & Co., church organ builders, Baltimore, have dissolved; Henry Nieman successor.

—We extend to Mr. Adolph Fischer our sincere sympathy in the loss of his young son, who died last week.

—John Farris, the Hartford, Conn., music dealer, removes this week to 171 Asylum street, a most desirable location.

—Foster & Co., the Rochester piano and organ house, have opened a branch store at 64 Main street, Batavia, N. Y.

—W. D. Caldwell, of the Story & Clark Organ Company, Chicago, is East. He was in Camden, N. J., on the 27th.

—The case of the McCammon Piano Company, of Albany, v. Albert G. Sharkey was discontinued without costs to either party.

—Mr. Wm. Rohlfing, of Milwaukee, accompanied by his wife and nephew, sail for Europe this week for a two or three months' trip on the Continent.

—The new piano, organ and music house of Sumner & Rogers, at Rock Falls, Ill., will carry a full line of instruments, merchandise and sheet music.

—In the good old Puritan days they regarded the piano with suspicion, but it should be borne in mind that the piano of those times was not an upright one.—Detroit "Free Press."

—Mr. P. J. Healy, of Lyon & Healy, Chicago, was at the Adams House, Boston, on Friday and Saturday. Young Mr. Healy is to take a sail across the Atlantic in August for his health.

—Ezekiel Nye, of East Montpelier, Vt., recently deceased, was one of the oldest makers of reed organs in this country. He was engaged in experiments with reed organs before the present generation.

—A. H. Tyler, one of the road salesmen engaged by Gildemeester, is no longer with the Chickering house. Mr. Tyler was 79th salesman engaged by Mr. Gildemeester, who believes in rotation of office.

—Samuel J. Clement, piano and organ dealer, Bar Harbor, Me., has gone into insolvency. Mr. Clement has always enjoyed a reputation as an honest man, and we hope to see him come out of this trouble all right.

—Corey, the hustling piano dealer, was in Mohawk last week, and sold an elegant Vose & Sons' grand upright piano to Mrs. C. Johnson. One by one our homes are made happy by the genial Corey.—Herkimer "Citizen."

—Mr. P. H. Powers, of the Emerson Piano Company, of Boston, is on a fishing excursion in Maine with a party of the Megantic Club, consisting of Mayor Mathews, of Boston, and a number of other prominent Bostonians. They will be gone about 10 days.

—The music firm of A. A. Taylor & Co. has been dissolved by mutual consent, Mr. Deitrich having sold his interest to Mr. A. A. Taylor, who

will continue the business at No. 5 Theatre Building under the same firm name. The firm was nearly two years old, having commenced business in the fall of 1889.—Tacoma "Globe."

—Surrogate George S. West has purchased from Prof. R. C. Mason an \$1,800 Cathedral organ, with double bank keys and pedals, for the Linden Baptist Church. He also purchased for the Linden Choral Society a \$500 Shaw piano.—Camden, N. J., "Post."

—E. C. Ricksecker, the piano and organ dealer, yesterday delivered a handsome Krakauer piano to Miss E. Hiskey, of Fourth street, South Bethlehem. This was the seventh Krakauer piano sold in the Bethlehems by Mr. Ricksecker since April 1.—Bethlehem "Times."

—The Antisell piano factory in Matawan is now in full operation, with a large force of men in the foundry, planing and other departments. Mr. Antisell recently sold over \$15,000 worth of his instruments to one customer, and they are now in process of completion.—Manasquan "Democrat."

—The Shoninger piano manufactory, a neighboring establishment to the Peck shop, continues a busy place. The tide of business there has been a high tide one for over a year, and the entire force, all skilled employes, is steadily employed full time the year round. The orders come from all parts of the civilized world.—New Haven "Journal."

—A recent visitor at the action factory of Wessell, Nickel & Gross tells us that he never beheld such a veritable hive of industry, and that it was a most remarkable institution, which every man in the piano trade should visit and inspect. We said the same things years ago in these columns and take the same view to-day. The factory is worthy not only of inspection but also of very close study.

—Mr. Arthur A. Ashforth, with Chickering & Sons, leaves on the 9th inst. by the steamer Havel for his regular European trip. Mr. Ashforth has spent almost a lifetime in the employ of Chickering & Sons, and his annual vacation after a winter's close confinement always brings him back to us refreshed and ready for another siege. We wish him a pleasant voyage, a good time and a safe return.

—The case of Grace Golden Kersting, by her next friend, v. the Rydman Piano Company was taken up before a jury in Judge Conrad's court yesterday forenoon. Grace is a child of about six years. In February last while going from school a runaway horse of the piano company ran over her and inflicted injuries, one of which left a scar on her forehead, for which she now claims \$2,000 damages.—Des Moines "Leader."

—W. A. Fountain, Jr., while at work at the Antisell piano factory, Matawan, met with an accident that will lay him up for several weeks. He was sawing some boards and by some inexplorable way his right hand came in contact with the saw and was terribly mangled. The bone in his forefinger was badly broken, the thumb and first finger cut and lacerated and between the first and second finger the saw entered about an inch, making a very bad wound.—Manasquan "Democrat."

—Chase & Moody, of Syracuse, are going into new quarters. The Syracuse "Express" says: "The building has been newly fitted up and will be the most complete musical establishment in Central New York. The ground floor will be devoted to the sale of the celebrated Haines piano and other pianos, organs, musical instruments and music. On the second floor will be a cosy music hall, 65 feet long, designed for chamber concerts and other entertainments. The firm will use the third story for repairs and storage and the other floors will be devoted to general storage, which the firm will enter upon as a new enterprise." The firm are doing a fine trade also with the A. B. Chase piano.

—David M. Ling, the crazy piano salesman, who labors under the delusion that he is in some way connected with the death of J. Norris Young, of Marshalltown, Pa., and that he is charged with poisoning him, was released from the Asylum for the Insane at Ward's Island last Thursday. He was handed over to his relatives, who took him home to Philadelphia. His mental condition was not improved. Ling had been employed for several months by the New England Piano Company as a salesman. Among other sales he had made was one to J. Norris Young, and in this way he made the acquaintance of Young and his wife. Young recently died under suspicious circumstance, and his relatives charge that he was poisoned. His wife objected to a post mortem examination and he was buried without one. Now it seems the body is to be exhumed and an investigation is to be made.

WANTED—A competent and experienced piano tuner for inside and outside work. Must be able to regulate and repair. Address, with reference, stating salary wanted, B., S. & Co., P. O. drawer 60, New Haven, Conn.

WANTED—To develop business outside of warerooms. A man to sell pianos or organs, who is not afraid of work, who will "stick" to a customer until he sells. Patience and persistence are required far more than musical ability. High wages will be paid. Address "W. O.," care MUSICAL COURIER.

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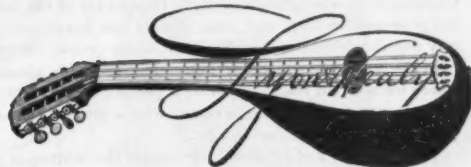
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Mr. Bacon and the Warranty.*Editors Musical Courier:*

OPINIONS may differ as to the adoption of a uniform warranty by the piano trade, but I think there can be but one opinion as to the defects of the warranty proposed by the association.

It is in fact no warranty at all.

I apprehend that the object of a piano warranty is not to evade responsibility by the maker, but rather to inspire confidence in the purchaser as to the quality of the piano he proposed to buy, and also to hold him harmless from any defect which may develop itself under proper usage.

In the warranty which our house has used for about 50 years we warrant the piano to be a perfect and well made instrument, and will keep in order, with a proviso that the piano must be well cared for, &c.

To a purchaser of reliable instruments the matter of the warranty is comparatively unimportant, as the maker of high grade pianos strives to the utmost to make them excellent and durable, so that his good reputation is a more valuable guaranty of quality to the purchaser than any written warranty would be.

It would seem hardly reasonable for the gentlemen belonging to the association to expect either the dealers throughout the country, or honorable piano makers who are striving to make most excellent instruments, to approve of their proposed uniform warranty.

It manifestly warrants nothing, except possibly the style and number of the piano sold, which is quite needless.

Ten lines out of the fourteen are devoted to the contingency of defects, giving the purchaser the privilege of returning the defective piano to factory for repairs at buyer's expense.

We could not expect the confidence of a purchaser to be very enthusiastic in a piano warranted in this negative way.

I see no adjective which denotes any quality in the piano warranted—good, bad, or indifferent—nothing of the kind.

I can readily imagine that some piano makers may prefer to be concise on the question of the quality of their pianos, and so devote ten lines to the possibility of defects, which probably interest them more. I sincerely hope that the majority of the gentlemen composing the association are not so inclined.

It is amazing that gentlemen whose pianos are known for their good quality the world over, should recommend the piano trade to adopt this warranty. Read it: "This warranty certifies that the piano, &c., is warranted for five years from date of its manufacture and should the instru-

ment, with proper care and fair usage, prove defective in material or workmanship within that time, the effects of extreme heat, cold or dampness excepted, we hereby agree to put it in good repair, if delivered at our factory. The presence of rust on the metal parts of a piano is absolute proof that the instrument has been affected by dampness after delivery, and in such case we will not be responsible for varnish work."

If I was about buying a horse I would expect him to be "warranted as kind and gentle, to stand in the street without tying, go a mile in three minutes, &c." Very desirable, positive qualities in horses.

If I could get no better warranty for my horse than the association propose for their pianos, I should expect that the style of his action would soon prove defective, or he would have the spring halt, and I should wish to return him.

Until something better is offered, I prefer to retain my own warranty, which my customers know means something.

FRANCIS BACON.

Mr. Francis Bacon, in the above, repeats the opinion expressed by him on a former occasion on the same subject and emphasizes his views more fully. It seems to us a poor policy to enter the field of trade with an apology, for the general effect of a warranty issued by the association would, on its face, show that the article produced, no matter by which member of the association, is characterized by the defects which a warranty intends to explain away. Should the association advertise to the world at large that pianos might, could or would, under certain circumstances, prove defective? It seems to us that it is time enough when the defect becomes apparent to offer a remedy.

There is also this to be said of the new warranty: It does not make any discrimination in the grades of pianos, but the association is so constituted in membership that for this one reason there is no likelihood that it will be rescinded.

Big Law Suit Started.

THE Ithaca "Journal" of Saturday says: "It was reported here yesterday that the stockholders of the late Ithaca Organ and Piano Company had been made defendants in an action instituted by the Bank of North America. This, we learn, is not so. The report probably arose from the commencement of proceedings by the afore-

said bank against Hon. W. L. Bostwick and others, growing out of a mortgage given by Mr. Bostwick to ex-Governor Cornell. The defendants in the action are as follows: W. L. Bostwick, Fanny A. Bostwick, Alonzo B. Cornell, Herman V. Bostwick, First National Bank of Ithaca, Tompkins County National Bank, John Arnot, Matthias H. Arnot, Marianna T. Ogden and Fanny Haven, as surviving partners of the late firm of the Chemung Canal Bank, Elmira, Geo. R. Williams, John H. Lesh, John W. Irwin and Milo S. Hascall, Edward J. Morgan, the National Bank of the Republic of New York, Garfield National Bank, Mynderse Van Cleef, as receiver of the goods, chattels and credits of William L. Bostwick, Tradesmen's National Bank, First National Bank of Yonkers and the National Broadway Bank."

Charles Albrecht.

ONE of the best known names in the old guard of piano makers was that of Charles Albrecht, of Philadelphia, who died last week in that city, aged 70 years. His death was due to heart failure. He leaves a widow.

During the past years Mr. Albrecht has been engaged with Blasius & Sons, who are the manufacturers of the Albrecht piano.

WANTED—A position wanted by a first-class tuner, regulator and repairer in a dry climate, on account of health. Address X. Y. Z., care of J. E. Hall, 236 State street, Chicago, Ill.

WANTED—A young man, long experience, piano and organ salesman and sheet music clerk, desires position; brilliant pianist and sight reader. Address "Allegro," per J. E. Hall, 236 State street, Chicago, Ill.

NOTICE—A reliable and experienced piano man, single and a hustler, would like to go on the road for manufacturer of a first-class or a good medium grade piano. Large territory preferred. Can furnish best of references and will guarantee satisfaction. For full particulars address "O. K.," No. 92 West Fourth street, Cincinnati, Ohio.

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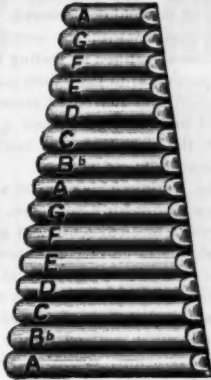
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Full particulars ONLY to DEALERS on application to the above address.

JAMES BELLAK.
1129 Chestnut Street
PHILADELPHIA, PA

Receiver's Notice.

ALBANY, N. Y., May 21, 1891.

DEAR SIR—I take this occasion to notify you that I have been appointed receiver of the property and effects of the McCammon Piano Forte Company, formerly doing business in this city. All communications should be addressed to me at my office, No. 73 State street, Albany, N. Y.

Since my appointment as receiver certain parties have engaged in the piano business in this city and are using the name "McCammon Piano Company," which is apt to mislead you. Kindly see that all communications are addressed to me or to the McCammon Piano Forte Company.

Very truly,
A. R. MACDONALD,
Receiver.

To the Musical Courier.

The McCammon Piano Company is controlled by Geo. B. Shearer and Edward McCammon and has no relations with the McCammon Piano Forte Company.

The Briggs Piano.

AFTER a reputation has been made by a piano manufacturer and his piano there remains the difficult problem constantly confronting him: "How am I to maintain this reputation?" There is one way to maintain a reputation for an artistic product, and that lies in the constant endeavor to improve it in every direction, applying the latest and most approved devices to its construction and keeping in view the maxim that rest means retrogression.

For a maker of fine goods, of high grade pianos, of instruments of musical merit and value, there is no such thing as rest or the abandonment of experiment and effort. Therein, in fact, lies the cause of success. The history of a successful piano is the history of an evolution. An artistic piano is not the result of a single effort, but the final outgrowth of a large number of successful experiments represented by great numbers of pianos in absolute use and in satisfactory use, and as each new candidate appears, as each new piano is rolled into the finishing room, it represents the culmination to its period of all the aggregate knowledge and experiences of its makers.

And in such a case this very aim is a guaranty of its continued application as the work progresses, and consequently it signifies that the piano will contain the best results of the standard established by their maker.

THE MUSICAL COURIER has been observing the progress of all the various makes of pianos under the operation of these principles and takes occasion to call attention to the instruments of C. C. Briggs & Co., of Boston, in the manufacture of which the same are embodied to a degree that merits unstinted praise. We have carefully observed and studied the evolution of the Briggs piano for many years, from the time when the output of the firm in one week was not as large as their daily output now is. We have been interested observers and have individually tested hundreds of these pianos as they stood ready for shipment, and we have constantly been making mental notes of the progress made in their improvements.

During the past few years we have unhesitatingly announced and pronounced the great strides taken by Messrs.

C. C. Briggs & Co. as producers of pianos of surpassing merit, of beauty of construction, of solidity of workmanship, of musical endowments of a high order and of a touch in sympathy with the excellence of the tone. We have also been gratified in finding that they have not relaxed in any particular in the efforts put forth to maintain this high standard and that they consequently offer to the musical world in the Briggs piano an instrument that is sure to meet the approval and merit the praise of every non-partisan judge of pianos.

The distinguishing traits are mentioned above, but we may add that for a musician, a player, one who desires to express a musical sentiment as it is to be played upon the piano, the large Briggs pianos offer a scope in the way of tone, character and quality, as well as in touch and response, that will fascinate even the most fastidious. Those who have not tried these pianos will find our judgment thoroughly and amply justified by the pianos themselves.

Vose Addition.

Plans have been drawn, and the contract will soon be let, for an addition to the piano factory of the Vose & Sons Piano Company. The new building will be behind the present factory at the corner of Washington and Waltham streets. The site is now occupied by a low wooden building used for a case shop, which is now being torn down.

The addition will be of brick, seven stories in height and the ground area will be 150x30 feet. The location is such that one side and both the ends will have dead walls, but the remaining wall will contain a very large number of windows, giving ample light and air.

The present boiler house, now only one story in height, will also be enlarged and raised to five stories, to be constructed of brick. In this will be placed the electric light plant and the new apparatus for heating not only the new buildings, but the entire factory. Hot air will be forced through large pipes to all parts of the factory by means of powerful Sturtevant blowers. The steam pipes now in use are being torn out, as is the sheathing over the floor beams, in anticipation of the introduction of automatic sprinklers. The upper floors of the smaller of the new buildings will be used for manufacturing. The lower ones of the larger one will be devoted to wood working and the upper to the varnishing departments.

The addition will increase the capacity of the factory about one-third, and the total floor space to about 140,000 square feet. Mr. A. S. Drisko is the architect.

THE above is from the Boston "Herald" of last Friday. The news was first published in THE MUSICAL COURIER about two months ago.

Sale of Kimball Hall Building.

A LICENSE was issued yesterday by the Secretary of State authorizing the Chicago Music Hall Company, of Chicago, to open books of subscription and perfect the organization of the company. The incorporators are Hurlbert Dunlevy, Peter Stein and B. J. Lamb. The proposed capital stock is \$200,000. The company is being formed for the purpose of purchasing from Mr. Dunlevy the building known as Kimball Hall, 243 to 253 Wabash avenue. The property has a frontage of 80 feet on Wabash avenue; its depth varies from 90 to 150 feet.

H. Dunlevy, the owner of the building, has a 99 year lease on the ground, which is owned by J. W. Paxton, of Wheeling, W. Va., and H. M. Willing, of Chicago. Mr. Kimball has a 10 year lease on the entire property, running from January 1, 1891, and will continue to occupy the premises until the expiration of his lease. The building is

valued at \$150,000, and the ground lease at about \$50,000. It is understood that Mr. Dunlevy will convey to the Chicago Music Hall Company the entire premises for \$200,000 and will retain a large amount of stock in the new organization. —Chicago Ex.

Boardman & Gray.

First Concert Grand.

THE first concert grand piano by an Albany firm, Messrs. Boardman & Gray, has been completed, and it was tried yesterday and on Friday by a number of local pianists. It is truly a magnificent instrument, the tone rich and pure, without the slightest trace of metallic quality, but full of the singing power that is the prime characteristic of a good piano. The action is easy and quickly responsive. It is such an instrument as a virtuoso would linger over with delight, and it is highly creditable to the Albany firm that has already achieved so many notable victories in the piano line. The Boardman & Gray concert grand is sure to win high distinction in the concert hall. The most notable point in this fine instrument, apart from the use of the finest grade of material obtainable, is its scientific construction.

The long experience of this Albany firm has enabled them to study the great question of the longevity of a piano, and they have constructed this sound board that it will not crack under the most severe furnace or steam heat or yield to any extent under the severest exposure to dampness. Boardman & Gray have also made the bearing bridge in the most approved manner. The cast metal frame is so attached to the case as to give strength and not to produce any metallic echo. The action is the most expensive repeating action made, and all the parts are polished to prevent dampness from affecting them. —Albany "Argus," May 24, 1891.

From Kansas.

NEWTON, Kan., May 25, 1891.

Editors Musical Courier:

WE inclose our annual assessment, for THE MUSICAL

COURIER becomes more and more a necessity of life, some of the numbers during the past year being wonderful productions, invaluable to dealers and connoisseurs; the able criticisms of music and musicians have appeared to us just and impartial and displayed large knowledge of past and current events, as well as musical ability, that really makes them ex cathedra. If the criticisms of musical instruments were well we pass that. The time has passed when the competent dealer cares a rush for the opinion of an artist; his own opinion and that of the customer he is trying to sell to are the only ones that count. For if the dealer ought to sell pianos at all he knows a hundred times more about a piano than a mere virtuoso.

Music is making wonderful progress even in the far West. The greatest hindrance here is the uncertain status of music teachers. While all other professions requiring science or art ability must by law pass some sort of test, the music teacher roams at will; their little tune learned and abundance of cheek constitute the whole stock of acquirements. There is pressing need of a monthly musical review especially for musicians, teachers and pupils; a journal that is not handicapped by its own musical publications and can give able and impartial criticisms of music and studies, short biographies of musicians that are living, or past masters, discriminating programs and such literature as teachers and pupils should know. Much of the matter in THE MUSICAL COURIER is just what is needed, if it could be supplemented with book and music notices, the advertisements being largely of that character.

Short articles by older and experienced teachers on the methods of overcoming difficulties. Of course many able teachers do not like to publish their patents to the world, but enough would be very willing to assist younger teachers to make the review interesting to all teachers. We know of no office where such a journal could be so well issued as THE MUSICAL COURIER office. Droughty Kansas is just now in emerald hue, caused by abundant rains. Yours, J. C. WHITE & CO.



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FRED. ENGELHARDT.

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THE OLD STANDARD MARTIN GUITARS THE ONLY RELIABLE

Manufactured by C. F. Martin & Co.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

Madame DE GONI, Mr. WM. SCHUBERT, Mr. S. DE LA COVA, Mr. H. WORRELL, Mr. N. J. LEPKOWSKI,
Mr. J. P. COUPA, Mr. FERRARE, Mr. CHAS. DE JANON, Mr. N. W. GOULD, and many others,
but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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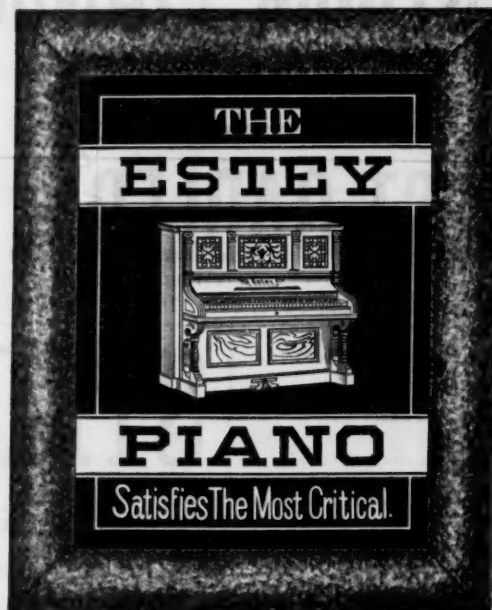
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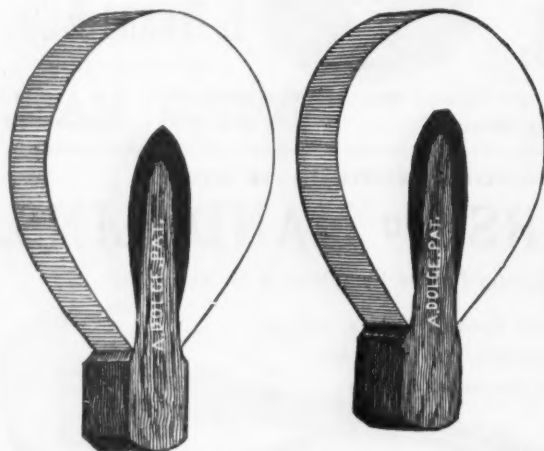
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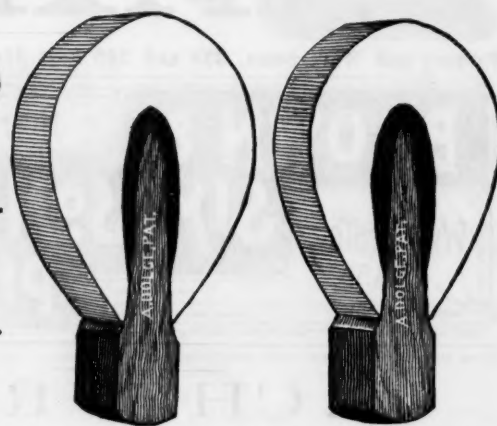
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